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58, Frith Street,
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Edited by
COMPTON MACKENZIE

TELEPHONE: Regent 1383
TELEGRAMS:
Parmaxto, Westcent, London

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OCTOBER RECORDS

By **THE EDITOR**

SINCE the new recording the question of the right conductor has become of really vital importance for an orchestral record. It is evidently not enough to have musicians of taste, discretion, and conscientiousness. I might almost add that dignity and a certain nobility of manner which we associate with certain conductors are a hindrance rather than a help to the recording of orchestral works for the gramophone. I can understand, and in some moods sympathise with, the listener who does not care to see the conductor sweating like a stoker, and I admit that it may easily induce in the audience a sense of fatigue which is far removed from the highest æsthetic pleasure. At the same time I must avow that the two conductors I know who sweat most profusely and whose collars at the end of a symphony are wetter than the inside of the horns, do happen to be the very two conductors who galvanize their orchestra into what seems a veritably demonic condition; and I feel convinced that an orchestra stimulated to this extent

is the one in the most suitable condition to be recorded. It is no use talking about the phlegm of British orchestras. The British orchestra with the right conductor can give as inspiring a performance of a great orchestral work as it is possible to hear anywhere else in the world. But we are not getting demonic performances on the gramophone when they are most required, and however authoritative the conducting by a man like Weingartner of the *Ninth Symphony* of Beethoven may be, the ineluctable fact remains that life is absent from it. At present on the gramophone there are two conductors who have unmistakably known how to transfer their own life to a machine—Toscanini and Albert Coates; and I do not think that I am prejudiced by friendship if I add the name of Eugene Goossens. A conductor who I am convinced would have the same power, but who has not yet been recorded, is Koussevitsky. One might expect this life-breathing spirit from Sir Henry Wood, but Sir Henry Wood is really overworked. He achieves

one miracle of energy every year with the Promenade concerts, and it is not reasonable to expect him to supply another miracle for the gramophone. It is significant that one of his earliest recordings, which was a shortened version of the *Eroica* symphony, remains his most vital performance. I am not alluding to technique now. No doubt other recordings of his have been technically superior; but whatever their technical superiority they lack the precious breath of life. I read in the October number of the *Phonograph* (which is the first number of a monthly review designed to be the counterpart in America of THE GRAMOPHONE, and on the appearance and contents of which I venture to congratulate most warmly everybody concerned) a most enthusiastic notice of a Brunswick record in which as guest-conductor Toscanini takes the New York Philharmonic Orchestra in the *scherzo* and *nocturne* of Mendelssohn's *Midsummer Night's Dream*. I can well imagine the triumph that genius of conducting must have achieved, and I hope that the Brunswick people will circulate this record in England, and incidentally that they will not consider it too much trouble to send me the disc. The reviewer in the *Phonograph* says: "It is doubtful whether any previous orchestral record has ever exhibited such amazing crescendos as those in the *Scherzo*. A delicate pianissimo is gradually built up with a breathless sense of climax to an almost unbelievable fortissimo, a fortissimo which is instantly hushed down to near imperceptibility again." I am most willing to believe in the magnificence of the electric recording, but I am prepared to wager that it was the magnificence of the electric conducting which is more to be praised. Now then, which company is going to get Koussevitsky?

I liked the *Scherzo* of the *Ninth Symphony* best in the Columbia recording under Weingartner, though even there I wished for double the vigour, particularly with the tympani, just as in the third movement I should have welcomed double the emotion, or rather not so much double the emotion, as that ecstasy of the human soul; and again in that advance of double-basses I longed for some expression of the dauntless humanity they stand for. If you could but see Koussevitsky charming his double-basses in this movement. It is Orpheus over again. Those sombre and sullen instruments turn to melodious nymphs at his bidding. He could make love-sick schoolgirls of them. In writing like this I expose myself to the charge of literary rather than musical appreciation, but after all the *Ninth Symphony* is a drama, and even though that drama be played without adventitious help from other arts in terms of purest music, it demands life, and from this recording life is absent. For this I blame most of all the conductor. Let me hasten to make it perfectly clear that I am not impugning the interpretation of Weingartner in a concert hall, but

what I do assert is that he is not capable of transferring himself and his orchestra to a record. This failure to communicate vitality is noticeable with many singers on the gramophone, and above all it is most noticeable in comic records. It is the tremendous vitality of Harry Tate that makes his records still, after what must be quite ten years, by far the best that I know. So, at present, not counting the Toscanini Brunswick record which I have not heard, but which from Toscanini's other records I know will be supreme, Albert Coates stands with the greatest orchestral triumphs to his credit. The more I hear of other orchestral records the more I admire his last series of Wagner. The gramophone will stand all the genius it can get. The best of mere talent is sadly diminished by it.

L'Après-midi d'un faune is such a favourite piece with all sorts of brows from Primrose Hill to Everest that the Columbia version of it with Paul Klenau conducting the Royal Philharmonic Orchestra is sure to be welcome, but it is also a most beautiful piece of recording, and in every way a success. Eugene Goossens as guest conductor of the Covent Garden Orchestra gave a stirring double of Schubert's *Marche Militaire* and the *Rakoczy March*, and it should be noted that H.M.V. have issued this on a popular price plum-coloured label. For this relief, much thanks.

No lack of vitality and no inability to communicate it through the gramophone can be laid to the charge of Casals, Cortot, and Thibaud in their really triumphant performance of Schubert's *Trio No. 1 in B flat*. As far as I know this is the first piece of chamber music which has been recorded in a hall and certainly the experiment is an unqualified success. Still, once more we must give most praise to the players, because there was never a clearer case of the playing's being the thing. I ought not to have to reiterate to readers of THE GRAMOPHONE that this trio, containing as it does at least eight delicious melodies, is as easy a piece of chamber music to appreciate as any that exists. In fact, I cannot imagine anybody with as much music in them as a squeaking doll not enjoying this trio. From the moment it starts till the moment it stops there is really not a dull bar, nothing but a spontaneous, exquisite flow of beautiful sound. So far we have only had it in a shortened version published by the Vocalion Company, and when I think of the yeoman service these two records have done for chamber music on the gramophone I am glad to feel that they have only been superseded at last by so perfect a version as this, so that they can pass into as honourable a retirement as any records have ever earned. I only hope that when the time comes to supersede with some modern methods of recording the Vocalion version of Schumann's Piano Quintet they will have to yield to as redoubtable a combination of players. It is sad to have to mention

that the price of these four records, with the album, works out at thirty-four shillings, because I know how exasperating it is for so many of our readers to be unable to afford to spend a sum like this on one piece of music. In this case the extra two shillings a record is genuinely worth while, because I do not believe that any other combination could approach this performance. Casals is, without doubt, the greatest living 'cellist; there are many people who consider that Cortot is the greatest living pianist; and there are few people who would not put Thibaud among the first half-dozen violinists. When three great artists play for the ensemble rather than for individual effect, the result is as inspiring as the performance on this set of records. But I must correct an unjustified claim in the H.M.V. bulletin. This is *not* the first piano trio to be recorded in complete form. The N.G.S. has already recorded Schubert's *Trio in E flat*.

There is another piece of chamber music this month in the Vocalion list which is a little gem. It is a 10-inch disc of the first two movements of the Tartini *Trio in F major* for two violins and piano. Deliciously played by Fachiri, d'Aranyi, and Ethel Hobday, it is also extremely well recorded. I strongly recommend it as a disc of consolation for those who cannot afford the Schubert Trio.

The Parlophone bulletin has arrived and looks most inviting, but unfortunately no records have arrived with it, and so I am leaving Parlophone records out of it when I say that the outstanding vocal record this month is a Columbia disc of Aroldi Lindi in the *Death of Otello* and that splendid aria *Ora e per sempre addio*. Lindi is a Swede, but he has a very good Italian accent and every word is as clear as a bell. The beautiful orchestral accompaniment, too, is exactly right, so realistic, indeed, that the singer's dying exhalations of breath manage not to seem absurd. I don't know that I ever managed to sit so authentically in the front row of the stalls at the opera as when I put on this disc.

The Columbia people are going in rather heavily for stunt records and have now produced a 6,600 voice record of the Nonconformist Church Union Festival Choir at the Crystal Palace. I expect it sounds better on the record than it did in reality, and that is all I can say. That, too, is all I can say of the 4,000 boy and girl violinists, during the performance of which I was trying to speculate how many of the 4,000 would have to be playing off the note before a musician with as fine an ear as it is possible to have would know that the sum total of sound was off the note. Perhaps Mr. Wilson will work this out for me with logarithms? I hope these witches' sabbaths are commercially successful, because we want our ninth symphonies. Otherwise I should feel inclined to say with George Robey at the end of another Columbia record "but if it's all the same to you, I'd rather stop in gaol." I suppose

it might be difficult to procure them, but I suggest that 4,000 septuagenarian double-basses playing *Silver Threads among the Gold* would make a good stunt record; so, too, would 7,255 middle-aged cornet-players celebrating *The Last Rose of Summer*. And best of all, what about 10,000 errand boys whistling *Valencia*? That ensemble should be easily obtainable, and I think it would give the bulletin writer a good chance to let himself go.

I have already mentioned Mr. Seamus O'Doherty with enthusiasm, and here comes another charming record of his from Columbia. Personally, I cannot resist a South of Ireland tenor, and Mr. O'Doherty sings as engaging as any of them *The Old Bog Road* and *Miss Kitty O'Toole*. Finally from the Columbia bulletin I should pick a dance record of Ted Lewis and his Band, *Iyone, My own Iyone*, which is as delightful an absurdity as I have heard for a long time.

In the Vocalion list Mme. Clara Serena gave us a very fine disc of Sullivan's *Dearest Heart* and Bantock's *Lament of Isis*. The songs are beautifully recorded, and I like Mme. Serena's contralto as much as anybody's at the moment. But the most important thing about the Vocalion list is that my dancing friends agree with me that these latest issues of Vocalion dance records are more like the real thing than any others. This augurs well for the Vocalion system of electric recording when it is used for more ambitious works.

Among the vocal records in the H.M.V. list one is glad to have these two exquisite arias from *Don Giovanni*, *Mi tradi, quell 'alma ingrata* and *Non mi dir*, though I do not feel that Miss Evelyn Scotney, since she gave up singing rather like Mme. Galli-Curci, has yet managed to evolve a style of her own; nor do I think that Mozart suits her. Walter Widdop sings a recitative and air from Handel's *Jephtha*, and I should suppose that he does it very well, but I must confess to finding them sadly dull. There is also in the H.M.V. list a fine record of Paul Robeson.

It has just struck me that I omitted another conductor who has imposed himself with complete success on the gramophone. That is Mengelberg. His Tannhäuser overture of Columbia is still their best orchestral record. A great piece of recorded conducting.

The delayed Parlophone records have arrived in time for me to say something about them after all. When Brahms' *Second Symphony* was first recorded for the gramophone I advised readers shy of the classics to make haste to acquire it for its melodies, and received several letters of protest from purchasers who had failed to find any melody in it at all. I can only repeat what I said then, with this addition, that all readers who have played through this symphony ten times and failed to discover by the end of that time its really exquisite melodious-

ness, must give up thinking that they are musical. It is not electric recording, but I find it rather pleasant to have really first-class old recordings like these which come like the roses in this fine October weather, and the old way is somehow particularly appropriate for this gracious and lovely piece of music. What I have said about the Brahms' symphony applies to the two records of Mozart's violin *Concerto in A*, played by Hedwig Fassbänder. Then in the same list we have Emmy Bettendorf singing *Träume* and Massenet's *Élégie* exactly as they should both be sung; also the Irmeler Ladies' Choir in *Heilige Nacht*, and Gott *Meine Zuversicht* of Schubert, which I don't think I ever heard before, both solemn and beautiful pieces of singing. Finally there is Mario Spina in *Lolita*, which was one of Caruso's triumphs in old days, and *Occhi di fata*, sung not quite so well as Battistini sings it, but still very well. Altogether, it is a particularly well-chosen list. I want to pay a compliment to the Parlophone "blurb" writer in the bulletin. His account of the Brahms' symphony is a model of introductory writing, and indeed every month this writer, whoever he may be, sets a standard of dignified puffing which I commend as an example to some of his colleagues in other companies. The care which this anonymous Parlophone introducer devotes to his thankless task merits a word of genuine appreciation.

The mid-month issue of H.M.V. has left me staggered, because in this bulletin appear what must be considered the best orchestral record up to date, the best piano record, and the best organ record. It is always fatal to open an article with a confident assertion, and I must now add Stokowski's name definitely to the list of conductors who have expressed their personality through the gramophone. This *Danse Macabre* is more like the orchestra as one hears it, not in an empty hall, but in a full hall, than anything we have been given yet. Mind you, it is obviously easier to obtain a triumph with the *Danse Macabre* than with Wagner, but still this record is really amazing. So, too, is the Backhaus record of four Chopin pieces. I played it side by side with that early electric recording of Pachmann (the one in which he babbles), and, after the Backhaus record, what hardly a year ago seemed so remarkable a development in piano recording sounds now almost insufferably clanky. I have no doubt whatever but that Backhaus himself deserves some of the credit for this improvement, because I have noticed that ever since he was a performer on black discs he has always managed to adapt his playing a little more successfully than anybody else to the needs of the gramophone. However, it seems to me clear that some new trick of recording the piano has been discovered by the recorders themselves, for this is an outstanding performance. Moreover, it is a disc

of laudably full measure. The organ record of the *Storm* by Meale is a ludicrous piece of theatricalism, but for the first time on the gramophone the diapason has rumbled authentically through my inside. That is why I call this the best organ record up to date, though from every other point of view it is a demonstration of the worst excesses of which the organ is capable. I may add that it was the first record for some time to disturb my Siamese cats with what was evidently a new sensation, showing, I think, that it really was vibrating sensibly on the air and not seeming to merely because it was making a loud noise, as so often happens on the gramophone. I should like to test the carrying power of this record in a large hall.

This postscript to my article is already too long, and I must stop, merely mentioning that I shall review the gramophone in 1926 next month.

We are making a special effort over our December number, and, at the risk of breaking up some old friendships, I have gathered together what I am inclined to boast is one of the best symposiums of distinguished men and women any paper has ever offered to its readers. The subject of this symposium is "My favourite song, my favourite composer, my favourite tune, and my favourite singer." A sufficiently fatuous set of questions to invite people to answer, yet perhaps just because they were so fatuous they have produced some most delightful answers. Here is a list of the guests:—

MISS MARGARET BANNERMAN.	SIR JOHN LAVERY.
MR. MAX BEERBOHM.	MR. D. H. LAWRENCE.
MR. HILAIRE BELLOC.	MR. W. J. LOCKE.
LORD BERNERS.	FR. C. C. MARTINDALE, S.J.
MR. G. K. CHESTERTON.	MR. W. S. MAUGHAM.
MISS FAY COMPTON.	MR. IVOR NOVELLO.
MISS GLADYS COOPER.	MR. T. P. O'CONNOR.
MR. NOEL COWARD.	SIR LANDON RONALD.
MR. WALTER DE LA MARE.	SIR CHARLES SACKVILLE WEST.
MR. NORMAN DOUGLAS.	THE EARL OF SANDWICH.
MR. GILBERT FRANKAU.	MR. BERNARD SHAW.
MR. JOHN GALSWORTHY.	MR. FRANK SWINNERTON.
SIR IAN HAMILTON.	SIR RICHARD TERRY.
MR. T. M. HEALY.	MISS SYBIL THORNDIKE.
MISS SHEILA KAYE-SMITH.	MISS MADGE TITHERADGE.
MISS MARGARET KENNEDY.	MR. JOHN TWEED.
SIR RAY LANKESTER.	MR. HUGH WALPOLE.

And if that isn't a hydra-headed celebrity record for a shilling I don't know what is. Other features of this special number will be found elsewhere, but I shall never have the nerve to worry another symposium out of people, so I beg you to make the most of this one.

COMPTON MACKENZIE.

THOUGHTS ON MUSIC

Compiled by HERVEY ELWES.

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FROM

THE GRAMOPHONE, 58, Frith St., London, W.1

ROBIN LEGGE in the *Daily Telegraph* says:—

"A most desirable book . . . Many of the criticisms drawn together under one roof, as it were, are of utmost value, the very crystallisation of criticism. The author has done his work well indeed."

The WAGNERIAN'S RECORD LIBRARY

III.—The Specimen Collection enlarged

By PETER LATHAM

I INVENTED last month an imaginary friend who asked me to advise him about the purchase of Wagner records. May I materialise this hypothetical gentleman again for one brief moment? More docile than any flesh-and-blood gramophonist, he has bought all the records I suggested to him, and has made no criticisms. But having recently indulged in a successful financial flutter he has put aside a considerable portion of his profits to spend on records, and once again he has earmarked £10 for additions to his Wagner library. When he came to me and asked for suggestions I warned him that although my first list of thirty records contained no duplicates yet I could not undertake to avoid them altogether if the number of his discs was to be increased to sixty. I promised, however, to do my best and, after giving a considerable time to the problem, decided on the following selection.

RIENZI.

Rienzi's Prayer. Polydor 72870. **Melchior.**—This comes from the beginning of Act V. and is recorded complete. On the other side is a version of the *Prize Song*; this is without chorus, the interludes between the verses are curtailed, and the disc ends at the conclusion of the solo part, which is, however, complete.

THE FLYING DUTCHMAN.

Overture. H.M.V., D.1056 (two sides). **Mengelberg and the New York Philharmonic Orchestra.**—Complete.

Senta's Ballad. Parlophone E.10080 (two sides). **Bettendorf.**—Two verses only are sung, the first and third, if I remember right. The "Ballad" comes early in Act II., after the "Spinning Chorus."

TANNHÄUSER.

Als du in kühnem Sange. Polydor 70644. **Heinrich Schlusnus.**—This is Wolfram's song to Tannhäuser, which precedes the final chorus in Act I. The record begins at the *Andante* and ends at the entry of the chorus. On the other side is *Recondita armonia* (*Tosca*).

Grand March. Columbia L.1021. **Sir Henry Wood and the New Queen's Hall Orchestra.**—We begin at the opening of Act II., Scene 4, continue to the point where the voices come in, then skip 68 bars and go on from the point thus reached to the end of the march. The voices, of course, are not included on the record. Beethoven's *Coriolan Overture* is on the back; I had not the score of this by me when I heard it, but I fancy it is cut.

Elizabeth's Pleading and Elizabeth's Prayer. Parlophone E.10219. **Bettendorf.**—Towards the end of Act II. the knights threaten to slay Tannhäuser for his ungodly song to Venus; Elizabeth intervenes, and having frustrated the attack pleads for her beloved. The record begins at the *Andante* accompanying the change to two sharps and goes to the end of her song. *Elizabeth's Prayer* is from Act III., where it appears just before *Oh, Star of Eve*. There is one cut here; after "in dein selig Reich" we miss 24 bars, picking up the song at "Doch, konnt' ich." Otherwise the extract is complete.

Tannhäuser's Pilgrimage to Rome. Polydor 72863 (two sides) **Melchior.**—When Wolfram has sung *Oh, Star of Eve*, Tannhäuser appears and after a short dialogue gives an account of his wanderings. This is where Melchior starts (at the mark *Andante*). He leaves off just after the end of the Pope's curse ("die Sinne schwanden mir").

LOHENGRIN.

Elsa's Dream and Elsa's song to the breezes. Parlophone E.10351. **Bettendorf.**—*Elsa's Dream* is the last episode in Act I. previous to the arrival of Lohengrin. In answer to the charge made against her, Elsa begins "Einsam in trüben Tagen." This part of the song ends on a descending phrase and then the chorus should come in, but here the chorus is omitted and the record takes up Elsa's part again about 87 bars later (at the mark *Langsamer*) and finishes her solo. The *Song to the breezes* goes from the beginning of Act II., Scene 2, to "in Liebe!" the end of Elsa's song, Ortrud's and Friedrich's interjections not being sung.

Introduction to Act III. and Bridal Chorus. H.M.V., D.1054. **Albert Coates, orchestra, and chorus.**—This gives us the opening of Act III. complete to the end of the *Bridal Chorus*; only 12 unimportant bars are omitted between the sides.

THE RHINEGOLD.

Song of the Rhine-Daughters. Parlophone E.10432 (two sides). **Voices and orchestra.**—The orchestra starts 40 bars before the entry of the voices and goes to a point 3 bars before Alberich's part begins. The game of hide-and-seek is omitted and we pick up the score at the end of it, 2 bars before "Wallala! Wallala!" and continue again till Alberich comes in. *Side 2* opens with the appearance of the gold, 3 bars before Woglinde's "Lugt, Schwestern!" This side is uncut and takes us to the next entry of Alberich.

THE VALKYRIE.

Introduction to Act II. and Wotan warns Brünnhilde not to disobey. H.M.V., D.680. **Austral and Radford.**—The first side contains the whole of the early part of Act II. up to Brünnhilde's exit. The second begins with the twenty-second bar of Act II., scene 2, but after 38 bars of this it skips about 15 pages to the orchestral bars preceding Wotan's "Fahre denn hin herrische Pracht"; Wotan's speech is retained up to "Das Ende! Das Ende!" but all the rest of it is omitted and we next hear Brünnhilde's question, "O sag'! künde, was soll nun dein Kind?" For Wotan's answer we have to skip another 20 bars to "Fällen solst du Siegmund," but from here we go straight to Wotan's exit, the record finishing (apart from a bar or two of *coda*) 18 bars after Wotan's last words.

Wotan overtakes Brünnhilde and Wotan's Sentence. H.M.V., D.929. **Several singers, including Radford as Wotan.**—To begin with we have the first 65 bars of Act III., Scene 2 (up to "eine Treulose straft?"); then (skipping about 35 bars) we come to "Hörst du's, Brünnhilde?" and go from there to the departure of the Valkyrie chorus, *side 2* following immediately on *side 1*. The precise point of ending is 12 bars after the chorus' last cry of "Weh!"

SIEGFRIED.

Forest Murmurs. Polydor 65696. **Otto Wolf.**—This starts at "Dass der mein Vater nicht ist," Siegfried's first words after Mime has left him alone in the forest early in the second scene of Act II. It contains Siegfried's soliloquy about his mother, and ends at "Meine Mutter—ein Menschen-weib!" On the other side is *Siegfried's Tod* (from *The Dusk of the Gods*); this begins with the change to three-four time, which immediately precedes the opening of Siegfried's dying song and ends with the drum-taps following his death.

Wotan invokes Erda and Siegfried's ascent to the Valkyrie's rock. H.M.V., D.B.441. **Clarence Whitehill and (in side 2) Tudor Davies.**—*Side 1* goes from the beginning of Act III. to the moment when Erda appears; *side 2* opens with the Wanderer's "Blick' nach der Höh!" some 41 bars before his spear is broken by Siegfried, and takes us to a point 17 bars short of the end of Scene 2.

THE DUSK OF THE GODS.

Gunther and Gutrune welcome Siegfried (Bessie Jones, Tudor Davies, and Radford) and Hagen meditates revenge (Radford). H.M.V., D.704.—Some 60 bars after the beginning of Act I., Scene 2, Gunther begins "Begrüsse froh, O Held"; the record starts just before this speech and leaves off after Siegfried has drunk forgetfulness, but before he looks at Gutrune. *Side 2* gives the whole of Hagen's monologue at the close of this scene, but not the orchestral interlude that follows.

Hagen summons the vassals. H.M.V., D.930 (two sides).—This contains the whole of Act II., Scene 3, and the opening chorus of Scene 4.

The Rhine-maidens' scene. H.M.V., D.705. Conductor, Eugene Goossens.—This record gives the first 19 bars of Act III., cuts the next 9, and then goes on for about 86 bars (up to where the distant horns are heard). There are no voices. For the other side, see immediately below.

The closing scene. H.M.V., D.705-6 (three sides). Florence Austral.—We start with the solemn march-like music to which Brünnhilde bids the vassals build the pyre and go to the end of her epitaph on Siegfried ("trog Keiner wie Er!"); thence we skip 39 bars and find ourselves at "Alles, Alles" and from there we have a clear run to the end of the opera, except for a cut of 5 bars beginning 16 bars after the end of the vocal part. Hagen's cry of "Zurück vom Ring!" is not sung.

TRISTAN.

Prelude (Act I.). H.M.V., D.592 (two sides). Sir Landon Ronald and the Albert Hall Orchestra.—Bars 25-44 are omitted; otherwise this is complete.

Isolde's Narration and Isolde's Curse. H.M.V., D.911. Austral and Louise Trenton.—The two sides follow straight on from the beginning of Act I., Scene 3, to the end of the "curse" ("Tod uns Beiden").

The Love Duet (two sides). H.M.V., D.736. Austral and Tudor Davies.—*Side 1* is not really the love duet at all; it is the first part of Act II., starting at the beginning and ending with "tos'ten noch Hörner?" shortly after the last sounds of the hunt have died away. At the opening of *side 2* Isolde is taking the torch to quench it on the ground, and from here we go straight on for about 11 pages to the end of a unison passage for the lovers ("ewig, ewig ein!") We then skip about 29 pages for 12 bars near the end of which Isolde finishes a phrase with "dort zu leben"; and thence jump again to a point 5 bars before "Tristan draws Isolde gently down on to a flowery bank." There are 11 bars here and we end with a curtailed version of the modulation to A flat.

THE MASTERSINGERS.

The Church Scene (Act I.). H.M.V., D.745 (two sides). Austral, Doris Leman, Tudor Davies and chorus.—*Side 1* runs straight on from the eleventh bar before the end of the prelude to the eighteenth bar after the end of the *chorale*. *Side 2* begins about 6 pages later, where "David enters from the sacristy" and goes to the end of Scene 1, all except the final orchestral bars.

Pogner's address and Walther's first song. H.M.V., D.747. Radford and Tudor Davies.—"Pogner's address" (Act I.) begins some 10 bars before Radford sings "Das schöne Fest" and goes to the end of his solo. *Side 2* starts 6 bars before the words "Am stillen Herd" and also goes straight to the end of the song.

The Elder's Scent and Sachs' final address. Polydor 65671. Friedrich Schorr (in German).—"The elder's scent" (which comes early in Act II.) is almost complete, the only cut being in the orchestral interlude descriptive of Sachs' brief spasm of cobbling. The other side is uncut, but it does not include the choral *Finale* of the opera.

The Street Fight (Act II.) and The Introduction to Act III. H.M.V., D.752. Michael and Radford, with orchestra and chorus under Coates.—The first side is composed of a number of snippets, and I confess that in one place I have lacked the patience to disentangle these. As far as I have followed them, however, the references are: (a) 8 bars from the point where Beckmesser preludes for his serenade and finds he has screwed his D string up to E; the next 18 bars are cut. (b) Beckmesser sings 8 bars of his serenade, cuts 8, and then sings 10 more. (c) The crowd scene follows at once on this and here my patience gave out. (d) The watchman's horn is heard and we get 13 bars from that

point, cut the next 4, and then at last go to the end of the Act without further disturbance. The Introduction to Act III. is complete.

Wahn! Wahn! Polydor 85280. Michael Bohnen.—This is complete on two sides.

Beckmesser and Sachs. H.M.V., D.754 (two sides). Michael and Radford.—The first side begins 25 bars before the opening of Act III., Scene 3, and ends 30 bars after the entry of Sachs. *Side 2* goes straight on for 22 bars, cuts the next 12, then gives us 38 more, cuts 25, gives 16, cuts 55, gives 72, cuts 28, and finally runs on to the end of the scene, stopping 4 bars short of the change to three flats. I'm not good at counting, but these figures are probably near enough to serve as a guide.

The Prize Song.—Melchior's Polydor record of this has already been included in this month's list under *Rienzi*.

PARSIFAL.

Prelude (Act I.). Columbia L.1744-5. Bruno Walter and the Philharmonic Orchestra.—This is complete on three sides. On the back of L.1745 is the **Transformation Music** (Act I.), which starts at the change of key-signature at the beginning of the "transformation" and ends in the temple of the Grail—a dozen bars after Gurnemanz should have come in.

The Herzeleid (Act II.). Polydor 72977. Frida Leider.—The *Herzeleid* begins 42 bars after the final disappearance of the Flower-maidens. This record gives it complete (i.e., to where Parsifal's lament interrupts Kundry). On the other side is *Ewig war ich* from the last Act of *Siegfried*. Austral sang this in the list I gave last month, so I need not repeat the reference, though it should be said that the song fills the whole side and that Siegfried's remarks, included at the end of the H.M.V. version, are omitted here.

In this list (which, let me repeat, includes no records reviewed in THE GRAMOPHONE later than July, 1926) there are, as readers will observe, two cases of duplication: Melchior's *Prize Song* covers the same ground as Hislop's (which I recommended last month) and Frida Leider has Florence Austral for a companion in *Ewig war ich* (from *Siegfried*). I do not see how to avoid this difficulty; one record from *Rienzi* we are bound to have; it was the first of Wagner's operas to win any measure of success, and though it cannot in my opinion stand comparison with any of the later works, yet its historical and biographical interest prevent one's passing it over altogether; and Melchior's record of the *Prayer* is so much the best extract that we have from it that I have felt bound to choose it and take the *Prize Song* too. The careful student will notice that the ornament after the first note of the principal tune of the *Prayer* is sung here as an ordinary "turn," although every score that I know indicates that it should be inverted. This is a curious slip for so careful an artist, but it matters not the least. The *Prize Song* is in German (Hislop's version is in English) and this, combined with the differences in the renderings, does something to mitigate the evils of duplication.

Very similar considerations influenced me in the case of Frida Leider's record. She also sings in German as against Austral's English, and the allowance of a full 12 in. disc for *Ewig war ich* enables her to linger where she will and to give a fine, spacious interpretation of this beautiful song. Austral has to leave room at the end of her record for some of Siegfried's observations and she gives me the impression of feeling a little cramped in

consequence. But even so, I should not have placed a second performance of this item on my list had I not been so greatly attracted by Leider's rendering of the "Heart-Sorrow" song. The music lies a little uncomfortably for her at times, but I have yet to meet the artist who finds Kundry's part grateful to sing, and Leider's splendid voice and alert intelligence carry her triumphantly through a task that bristles with difficulties.

It may be that I have shown an undue partiality for Emmy Bettendorf; and yet I do not see which of her records I could have spared. Certainly not *Senta's Ballad*; no other recording singer has realised as she has the psychology of Senta at this point in the drama. All through the *Spinning Chorus* she has sat silent and aloof, and although it is in answer to an express invitation that she now narrates the legend, she remains hardly conscious of her surroundings, her whole being rapt in contemplation of the vision her words evoke. By means of a slow *tempo* and subtleties that are more easily felt than described, Bettendorf conveys this atmosphere of remoteness to a degree that is almost miraculous. Only at the end, when Senta's vague longings suddenly crystallise into heroic resolution, does she shatter the spell to declaim those last wild words with all the abandonment of passion they demand.

I believe there is a new process rendering of the *Grand March* from *Tannhäuser* which may possibly supplant the Columbia version I have chosen. And I notice that "K. K.," in the August GRAMOPHONE, speaks very highly of a new *Prelude to Tristan*. I hope to hear these records before long, but obviously I cannot recommend them until I do.

So many people have sung *Elsa's Dream*, and sung it well, that I hate to make invidious distinctions; but Bettendorf's beautifully pure and cool interpretation of the *Song to the breezes* is almost the only one of this music that I know. It is curious that others besides Bettendorf and Göta Ljungberg H.M.V., D.A.724) do not seem to have felt the attraction of this moon-lit loveliness. H.M.V., D.1054 is certainly the best version of the *Bridal March* that we have. It is complete, for one thing, and it contains adequate choral singing for another. The harp too comes out as it should; in most of the other "bridal marches" Ortrud has clearly been at work and turned this unhappy instrument into a flute or what-not. The Introduction to Act III. on the other side of this disc is also a distinct success, though there is perhaps some lack of delicacy about the middle section. By the way, I have here a problem for the experts. This middle section of the Introduction to Act III. begins with an oboe solo, the player's first four notes being two D's followed by two B's. Now I have listened to seven records of this passage and in several of them I have noticed that while the rest of the melody

comes out well enough, these two B naturals are unaccountably faint. Of course, it may be the players who are to blame in every case, though, on the face of it, this does not appear likely. (Can any oboist tell me if there is any particular difficulty about the passage?) But if, as seems more probable, the fault lies with the recording, then what evil magic resides in those two innocent-looking B naturals to cause at least three independent and otherwise efficient recording-rooms, reproducing quite different performances, to come to grief?

The Parlophone extracts from the first scene of *The Rhinegold* are well chosen (except for the regrettable omission of Alberich's part), well played, and well sung, though the second soprano is sometimes just a little too strong for perfect balance. I could wish that the disc had a rather smoother surface, but the defect is not enough to spoil my enjoyment of this wonderful, lyrical fragment. I have heard no other record of it, though I daresay Polydor have done one, and I congratulate Parlophone on their enterprise. Their version does not follow well after the H.M.V. *Prelude* on account of the different methods used in recording, and for this reason I hope that H.M.V. will presently give us a "Rhine-maiden's scene"—not omitting the voices. Meanwhile, will not Parlophone employ these charming water-nymphs of theirs on a double-sided record of the sister-scene in *The Dusk of the Gods*, to which nobody hitherto has done justice, the two single-sided excerpts (which are all that I know) being fatally marred by the absence of singers?

Three sides of the two records that I have selected from *The Valkyrie* illustrate some of the wilder portions of that popular work and involve some of those elaborate problems of balance to which H.M.V. have devoted such careful attention. Could anything be more exhilarating than these fierce, inexorable rhythms? "Wotan warns Brünnhilde not to disobey" is music of a different kind, being taken from the great dialogue in Act II. I confess to finding this part of the work a little tedious on the stage, but I have no difficulty in digesting the tiny slice of it that the record preserves.

Wild and gloomy too is the scene I have chosen from the beginning of the third Act of *Siegfried*, and it is coupled with the *Ascent of the Rock*, a piece which for sheer force and richness of colouring is hard to equal even among Wagner's works. From the *Forest music* I have only suggested a single vocal number to be added to the one I selected last month. Those who want a larger allowance can substitute Melchior's excellent double-sided record (Polydor E.10442); but I badly want that song of the dying Siegfried which Wolf gives us on the back of his disc. Not only is it well worth having for its own sake, but it provides the proper introduction to the monumental *Death March*.

The closing scene of *The Dusk of the Gods* is essential to any Wagner library; Saint-Saëns likened this wonderful summing-up of the whole *Ring* cycle to "the chain of the Alps as seen from the summit of Mont Blanc" and I can testify to the aptness of the comparison.

Leaving my *Tristan* records to shift for themselves I pass on to *The Mastersingers*. I am rather surprised that I have not come across more than one complete version of each of Hans Sachs' great monologues. One of these, Michael Bohnen's rendering of *Mad! Mad!* (on two sides) will be found in my list; it falls short of perfection in several respects, but the singing is intelligent and on the whole it seems to me better value than any of the possible alternatives. The other, Radford's *The elder's scent*, I have reluctantly passed over; the trouble is that though the monologue is complete, the duet (between Sachs and Eva) on the other side is badly cut. There is an excellent complete version of this duet by Bettendorf and Jerger (Parlophone) which I recommended last month, and Polydor help us out this month with a record of the monologue by Schorr; his singing is at least as good as Radford's, the cut is a very short one, not affecting the vocal part, and on the back we get Sachs' superb *closing address* which would otherwise be left out of my collection. But as far as orchestral recording goes, I must frankly admit that the H.M.V. performance with Radford has the best of it. The poetic Introduction to Act III. receives substantial justice from H.M.V., though the tone at the climax is not as massive as it might be. On the other side of this is the famous street-riot

scene. I have my doubts as to whether an audience unfamiliar with the opera will find this effective, but certainly no *Mastersingers* selection would be complete without it; H.M.V. have struggled valiantly against an ocean of difficulties and their efforts deserve recognition. I think, however, that for once in a way they have cut out a little too much; there was one place where I threw down my score in despair. The Beckmesser extract is recommended partly for the excellence of the reproduction and partly because it illustrates an unfamiliar aspect of Wagner's many-sided genius. How original and successful is the orchestral commentary to the pantomime at the beginning! Is it too far-fetched to suggest that here is one of the sources of certain characteristic passages in *Petrouschka*?

I agree with "K. K." that a perfect *Prelude to Parsifal* has yet to be recorded. Until we get it the choice between Columbia and H.M.V. will remain a hard one. I have "plumped" for Columbia, but I am by no means certain that I have done the right thing.

Few people will want more than sixty Wagner records, and I do not propose to extend my specimen collection further. But the plan I have followed, involving as it does the avoidance of duplicates and so forth, has inevitably resulted in my passing over a number of discs that are in themselves excellent. To refuse these any mention whatsoever would be unfair, so next month I will discuss some of the best of them, but without any regard to their suitability for inclusion with the sixty I have already recommended.

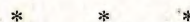
PETER LATHAM.



Real Benevolence

Under this heading a paragraph in "Trade Winds" last month announced that one of our readers had entrusted us with three hundred records of classical music for distribution among those who were unable to afford to buy complete works. As was expected, scores of applications for these gifts arrived. They came from all kinds of readers, and many of them were "human documents" as nearly tragic as any request for gramophone records can be. About three dozen parcels of records have been sent out; but instead of being pleased by the thought of three dozen readers made happier our chief feeling is one of sadness for the disappointed applicants whose names have been put upon a waiting list. Waiting—for what? Is it possible that any of our wealthier readers, with spare records of good music, would like to assume the position of gramophonic marraines? If so, a line to the London Editor at 58, Frith Street, London, W. 1, will bring them the address of a fellow reader who would be thankful for a parcel of records. We do not want to

make the London Office into a distributing centre, however! The traffic must be direct from giver to recipient.



Sold Out

The October number was out of stock by the third of the month, and though we hope to have a better supply this month and for the Christmas (December) number it is inadvisable to print optimistically for more than our known circulation. So will everyone please make sure that his regular order for THE GRAMOPHONE is securely registered somewhere, at the local newsagent or music shop, or, in cases of doubt, at our London Office?

There are always a certain number of "returns," and a remittance of 1s. 2d. to the London Office will probably produce an October number by the time that these lines appear. At the moment of writing we have only two file copies in the place!

In future the price of back numbers will not be doubled, but will be the same as that of the current number, i.e., 1s., postage 2d.

THE GRAMOPHONE AND THE SINGER

(Continued)

By HERMAN KLEIN

A Plea for Light Opera

WE have no equivalent in this country for the French State-subsidised theatre known as the Opéra-Comique, an institution that has been in existence for rather over two centuries. It is there regarded as the home of all opera which is not "grand" (in the sense that tragedy, drama, and massive musical effects make it grand opera), which does not include a ballet on an important scale, or in which as a rule the dialogue is spoken, not sung in the form of recitative. Its repertory may and does include examples of what we call light opera; but not what the French themselves distinguish by the term *opéra-bouffe*, to which classification most of the pieces written by Offenbach belong. The question is, what precisely is "light opera"? Assuming that it cannot be opera founded upon a serious subject and seriously treated (like *Carmen*, for instance, or *Roméo et Juliette*, both of which were originally produced at the Opéra-Comique), is there any distinction to be drawn between the kind of comic opera that we should call "light" and the *genus* to which the Opéra-Comique varieties of Boieldieu, Donizetti, Auber, Adam, Hérold, Massenet, and one or two of Messager may be said to belong?

Such a distinction undoubtedly exists; but it is not easy to define. You will best recognise it, perhaps, by pointing to the comic operas or *opéras-bouffes* which have not been admitted to the stage of the Paris Opéra-Comique. I mean the French compositions of Offenbach, Lecocq, Audran, Planquette, Hervé, and the average Messager; the German of Johann Strauss; and last, but not least, the English of Gilbert and Sullivan, Alfred Cellier, and Edward German. These may all be reckoned, properly speaking, in the category of light opera, for the simple reason that, whilst they are the reverse of "heavy," they are yet the work of cultured musicians and artistic both in material and structure. Their spirit is more or less the spirit of comedy, of humour and fun, or even in certain instances of parody and burlesque. For all that, light opera cannot be said wholly to exclude certain of the bright, happy examples belonging to Opéra-Comique school. Consequently, it constitutes a fairly comprehensive type; and I have no hesitation in adding that its most ordinary specimens are distinctly superior to the kind of production which here goes by the name of musical comedy.

This brings me to my point. I want to see light

opera restored to its former popularity as a high-class musical and theatrical entertainment. I think the time for that revival has come. Most people are sick and tired of the inanities and trivialities of musical comedy and the vulgarities of revue. The talent that is wasted on these up-to-date musical shows could be so much better employed on pieces that are infinitely more amusing because they have head and tail, rhyme and reason. Has not this been amply demonstrated in the case of the Savoy operas? Ten years ago you could never hear the D'Oyly Carte Company anywhere nearer than some distant suburb; and I think I was the first London critic to draw attention (in the *Saturday Review*) to the absurdity of that fact. Now the annual season at the Princes Theatre draws packed houses from beginning to end. It is my firm belief that light opera, similarly placed upon the stage, only with even better singers, would meet with the same success. What a blessing it would be if the taste of our audiences that love music in the theatre could be diverted from the sickly rubbish and the eternal jazz that they now have to pretend to enjoy, and elevated once more to the level of the enchanting melodies, the graceful and spirited dance tunes, the bright choruses and ingenious ensembles that delighted the far more exacting public of the 70's and 80's!

The change can be brought about; I have no doubt whatever as to that. But it is not to be done "in the twinkling of an eye." The chief factor in the process must be the musical one, and that should be a task for the gramophone companies. Sudden revivals of bygone triumphs—*La Fille de Madame Angot*, for example—will accomplish nothing, as we saw at Drury Lane just before the production of that creditable and astounding modern gold-mine, *Rose Marie*. In course of time all or most of the old favourites, from the *Grande Duchesse* and *La Belle Hélène* down to *Madame Favart* and the *Cloches de Corneville*, might pay for re-mounting on a costly scale, but it will have to be led up to gradually. There can be no question that people are ready to welcome real plots, with clever lyrics and dialogue containing witty repartee and some pungent satire—witness the everlasting freshness of Gilbert's librettos. But it is not so absolutely certain that they will hum or whistle the old tunes of Offenbach or Lecocq, comparatively unfamiliar as they now are, with the same obvious enjoyment

that they repeat and hear repeated the well-worn numbers of Arthur Sullivan, whose freshness never can and never will fade.

But to these last the gramophone recorders have already done abundant justice; as they have also done more than justice to every hackneyed air that the grand opera scores could be made to yield. And not without good reason; for the music is mostly beautiful and the product has helped to earn good dividends for shareholders. But for the real gems of light opera you will search their catalogues, as I have done, in vain. And the reasons for that, too, are pretty evident. When light or comic opera of the legitimate sort was at its apogee in this country the gramophone was non-existent. A marvellous popularity of thirty or forty years' duration was already on the wane when the new invention came along, and the light opera artists—irresistible in their day—were either disappearing or turning to pure comedy, after the fashion of that wondrous survival, Marie Tempest. Thus there was no connecting link, as in the case of serious or grand opera, to perpetuate (or at least prolong) the love for a type of music that was equally unsurpassable in its fascination and *entrain*. Let us suppose that there had been, only ten years ago, a Hortense Schneider, a Florence St. John, a Selina Dolaro, or even a Kate Santley, to make records of their famous songs from the pieces with which their names are indissolubly associated. The link with the past would never have been severed, and there would have been no room for the solitary doubt which may arise to-day—that the individual style of singing many of these things may have become lost, “mis-laid” or forgotten.

It is my belief, however, that if the need existed the requisite vocal talent would quickly be forthcoming. There is, beyond all doubt, a vast quantity of delightful music awaiting resuscitation from among the old light operas that would be easily within the means of the capable artists now at the disposal of the gramophone firms. It is only for the latter to decide when they will dip into the opulent store which has lain so long untouched that it is now literally and legally free for all to partake who choose. There will be no royalties to pay on any of the gems from the French composers I have named above, with the exception of Messager, who is still living. As to the question whether the music is worth the trouble and outlay, I can only express the opinion once more that we are getting nothing of the kind to-day to equal it for originality, charm, and wealth of musicianly resource. Look up some of it and try it, out of the cheap second-hand scores if you can get hold of them, and you will perceive the truth of my argument.

Of course, if the gramophone were ever to popularise the unknown and neglected Offenbach—not to mention the forgotten Auber, the despised

Lecocq, and the rest of them—sufficiently for stage revivals to appear worth while, we should then have to proceed as the Germans have done with *Orphée aux Enfers* and *La Belle Hélène*, i.e., re-write the books, remount them with modern scenery and up-to-date effects à la Max Reinhardt, and render them alluring to the youthful as well as the grown-up audiences of the present day. There would be no necessity to adhere religiously to the original text, as in the case of Gilbert and Sullivan, whom change of fashion can no more improve than it could improve the Bible or Shakespeare. Which reminds me that one or two privileged jesters in Mr. D'Oyly Carte's troupe at the Princes Theatre *do* take liberties that would never have been permitted in the old days at the Savoy; and for the life of me I cannot see that there is the least occasion for it. There the sole object is, or should be, to maintain the old standard and preserve every known tradition. So far as the mere singing of light opera is concerned, I see no reason why the gramophone houses should not entrust it to the same vocalists that now record grand opera. As I have said, plenty of good material awaits their attention; but should they not come across it easily nothing will give me greater pleasure than to aid the record-makers in their search. Anyhow, the experiment I have suggested should be worth trying.

Before leaving this subject let me once more emphasise the value for our stage of the many neglected *chefs-d'œuvre* that are lying *perdus* in the repertory of the Opéra-Comique. Many of them are works for all time. They are no more old-fashioned in their way than the operas of Mozart or Rossini. So with the masterful operettas of Johann Strauss; *Die Fledermaus* is the classical model of its type, and its recent revival at Salzburg was one of the hits of the big Festival held there this summer. Whilst these things are being absolutely neglected in England, it is amusing to see our amateur operatic and choral societies making futile attempts to do justice to an opera like *Carmen*, which is very difficult for the stage and a mere travesty when done in concert form. (The latter result is only aggravated when the book and the score are both mutilated, as in the version just published by Messrs. Novello.) Such mistakes could be wholly avoided by an enlargement of the right repertory, through bringing real light opera into favour once again. There would be no need then for either amateur or professional bodies to ring the same eternal changes on Gilbert and Sullivan and one or two others that they now do. Again, I say, it is for the gramophone to lead the way!

VIDELICET—“LOVE ADRIFT”?

No, not with this. I cannot, with hand on heart, declare that I thought the ill-fated new “comedy opera” at the Gaiety a typical specimen of the kind of

light opera that would bring joy to British audiences or grant a new elixir of life to this captivating form of stage art. It was an interesting experiment, an essay far above the average for cleverness of idea and executive merit. But it had the unpardonable weakness of gradually letting your interest dwindle, by not sustaining curiosity or enjoyment to the end; and that, to my thinking, was the fatal defect.

At first glance *Love Adrift* seems to be compact of very weird, strange material. Weird it may be, certainly; but it is not altogether so strange as it looks. The whole might fairly be described as Gilbert and Sullivan topsy turveydom treated after the manner of a Hungarian *goulasch*. One can trace the Gilbertian model clearly enough in this idea of a wedding feast eaten by the wrong guests; of a snowstorm that blocks the road for the bridegroom and his friends, but drives an unknown crowd to shelter in their place; of gaudily uniformed Magyar officers and enterprising students who dance the *lassan* and the *frishka*; of demure damsels in the mild crinoline skirts of 1830; and quite a number of grotesque *opéra-bouffe* servitors drilled to perform ridiculous evolutions in the approved Savoy fashion. All these features might be diverting enough if set forth to Gilbertian dialogue or utilised as adjuncts to a strong, intelligible plot; but, unfortunately, there is neither one nor the other to help the halting action along, while the characters are neither adroitly conceived nor amusingly drawn. The serious father and mother are utterly out of place in such a *galère*. They seem to have stepped out of some Wagnerian music drama—Wotan and Fricka having their quarrels over again in nineteenth century dress, with declamation and gestures to match. Then, again, two pairs of lovers leisurely sitting down at opposite tables, singing about goodness knows what in a quartet inspired, like so much else, by stray bits of *Die Meistersinger*.

The character of the quarrelsome, irascible mother, with her Fricka-like attitudes and her menacing gestures *à la* Ortrud, is even more of a mistake than the hen-pecked Telramundic father, with his genial tones and Pogneresque beard. Their music, like everyone else's, is of a complexity that outdoes the worst efforts of Richard Strauss, and consequently is horribly difficult to sing. Hence the engagement of Eva von der Osten, now a matured declamatory artist of the first order, who naturally instils everything but comedy into a part that might conceivably have been intended for Rosina Brandram or Bertha Lewis. No one would recognise in her the dapper, youthful Rosenkavalier of the pre-war decade; nor is the voice what it once was; but her execution of the most trying intervals is quite amazingly accurate. She has worthy English coadjutors in Frederic Collier, Andrew Shanks, and Jack Wright. The chorus is,

without exception, the liveliest, the best-trained, and the loudest that has been heard in a London theatre in recent years. It also has some of the only tuneful stuff in the opera to sing.

And what of the music generally? I can only say that it strikes me as being an extraordinary misfit. Again and again one asks, "What is this elaborate score, after the style of Humperdinck in his *Königskinder* (only infinitely more complicated and less rich in rhythmical melody) doing in the domain of comedy opera?" Some of it sounds very Hungarian, and when it is we are thankful. One is also aware of an occasional glimpse of Sullivan in the tramping choruses; but that is all. The remainder is either serious music meandering without a pause for speech, or else providing unvocal hard nuts for unlucky singers to crack. A lot of it is really clever good music, too, and quite agreeable to listen to. By the way, the composer's name is Poldini, which sounds Italian, but I believe is not so. Anyhow he is fortunate to have found such faithful, hard-working interpreters as Mr. Hubert J. Foss, the conductor, and the rest of the present Gaiety company. I may mention in conclusion that the young critic who stated that the term "comedy opera" had to be invented for this piece was mistaken. The name was actually adopted by the Comedy Opera Company that D'Oyly Carte *père* started in 1876, to perform the first of the Gilbert and Sullivan operas at the old Opera Comique Theatre in the Strand.

P.S.—It will be appropriate to add here a line of approval for Mr. H. Saxe Wyndham's biography of *Sullivan*, lately published by Messrs. Kegan Paul. What I like about this book is that, without being the smallest bit pretentious, it tells us in clear, succinct form and with sufficient detail all that the general student needs to know concerning the life and works of the gifted British composer. It has been written chronologically and with a careful regard for accuracy; it should therefore prove a useful little work of reference.

P.P.S.—The fair editor of *The Sackbut* does not quite agree with the views I expressed in the August number of THE GRAMOPHONE about the use of the word "international," as applied to opera. But I think she has not quite correctly construed my words; at any rate, in quoting them she has omitted two important ones at the beginning of the first sentence and changed another at the end of the second. By missing the former—viz., "In art"—Miss Greville has unwittingly been led into doing me an injustice. To say that people should not "profess or practice nationality" would be sheer nonsense. The qualities of artistic work may be national; but I repeat that it is erroneous to describe them as "international."

HERMAN KLEIN.

The Bradford Chamber Music Festival

By TERZET

THE Queen's Hall at Bradford is eminently suited in size and acoustic qualities to the needs of chamber music, and although there were some empty seats it was a source of great pleasure to find so many people assembled on October 5th and 6th last to hear the most ambitious and attractive programmes that have been given in the provinces for many years. The players engaged were the Virtuoso Quartet, Miss Gwendoline Mason, and Messrs. Leon Goossens, Haydn Draper, Robert Murchie, James Lockyer, and Ambrose Gauntlett and all gave of their best.

The first of the four programmes to be given commenced with the Brahms *Sextet in G major* (Op. 36) and the Mozart *Piano Trio in E major* (K.542). The calm serenity of the former was rather clouded in the performance, and although the naïve but perfect little masterpiece of Mozart was a delight to hear it was not until we reached the *First Rasoumovsky Quartet* of Beethoven that the players really got into their stride. In this noble music Miss Hayward realised to the full its dramatic qualities and led her colleagues with such virility and certainty that a really noteworthy performance of the first three movements was given. The last movement is on a distinctly lower level than the rest of the work, and the players, probably partly through fatigue, seemed to lose interest. By a fortunate arrangement a luncheon interval of one hour separated this quartet from the *Schönberg Sextet*, which was played really brilliantly. The players extracted from it every ounce of "meat" that it contains, but how little this is the inadequate recording for the N.G.S. has forced one to realise by giving opportunity for hearing it at will. The flaccidity of *Verklärte Nacht* made Gabriel Fauré's *Piano Quintet in C minor* sound quite refreshing, notwithstanding its rather obvious superficiality. The outstanding work in the evening programme was an oboe quintet by Arnold Bax. This delightful work reveals the hand of a master both in its melodic content and in the handling of the contrasting tone-colours of the oboe and the strings. The composer was present and must have been equally pleased with the excellence of the performance and the warmth of its reception by the audience. I hope that this will be issued by the N.G.S. at an early date. Other items were César Franck's *Quartet in D major* and the Mozart *Oboe Quartet*, the performances of both of which were very polished, and Dvorák's *Quartet in E flat* (Op. 51), which is surely the acme of ingenuous geniality.

The morning programme on the second day gave the rare opportunity of hearing two of the greatest piano quintets in one day and at the end it was

difficult if not impossible to say which left the deeper impression—the nobility and vigour of the *Quintet in A minor*, by Sir Edward Elgar, or the sincerity and infinite variety of the one in *F minor*, by César Franck. The other works in this programme were the Delius *Sonata No. 2, in C major, for Violin and Piano*, which received a refined reading; the Debussy *Quartet in G minor*, the performance of which even allowing for a contretemps which necessitated a fresh start, was not as attractive as that of the Spencer Dyke Quartet for the N.G.S.; and the *Phantasy Quartet* (Op. 12), by Eugene Goossens, which by comparison with its companions seemed slight though not without charm. The final session commenced with a glorious performance of the Brahms *Clarinet Quintet*. The balance was perfect, even in the difficult last movement, and the suavity of tone of the clarinet a delight to hear. The *Quintet for Harp and Strings*, by Arnold Bax, is rather a forbidding work at first hearing, and I should very much like to have heard it again. On the other hand, the *Quartet for Flute and Strings*, by Mozart (which I had never heard before) was sheer joy and is another work that I cordially commend to the notice of the Committee of the N.G.S. It was fitting that as many performers as possible should combine in the concluding item, and I suspect that the encore insisted upon after Ravel's rather pedestrian septet was far more due to the desire to show appreciation of the magnificent work of the artists during the whole Festival than of the work itself.

The æsthetic standard of the festival was very high down to the smallest detail and special words of praise are due to the anonymous author of the annotated programme, which is illustrated with copious quotations in music type, and to those responsible for its format. It is to be hoped after such a success artistically that the financial result will be good enough to encourage Mr. Keith Douglas and his energetic committee in their endeavour to make the Bradford Chamber Music Festival a permanent feature in the musical life of the North of England.

NATIONAL GRAMOPHONIC
SOCIETY

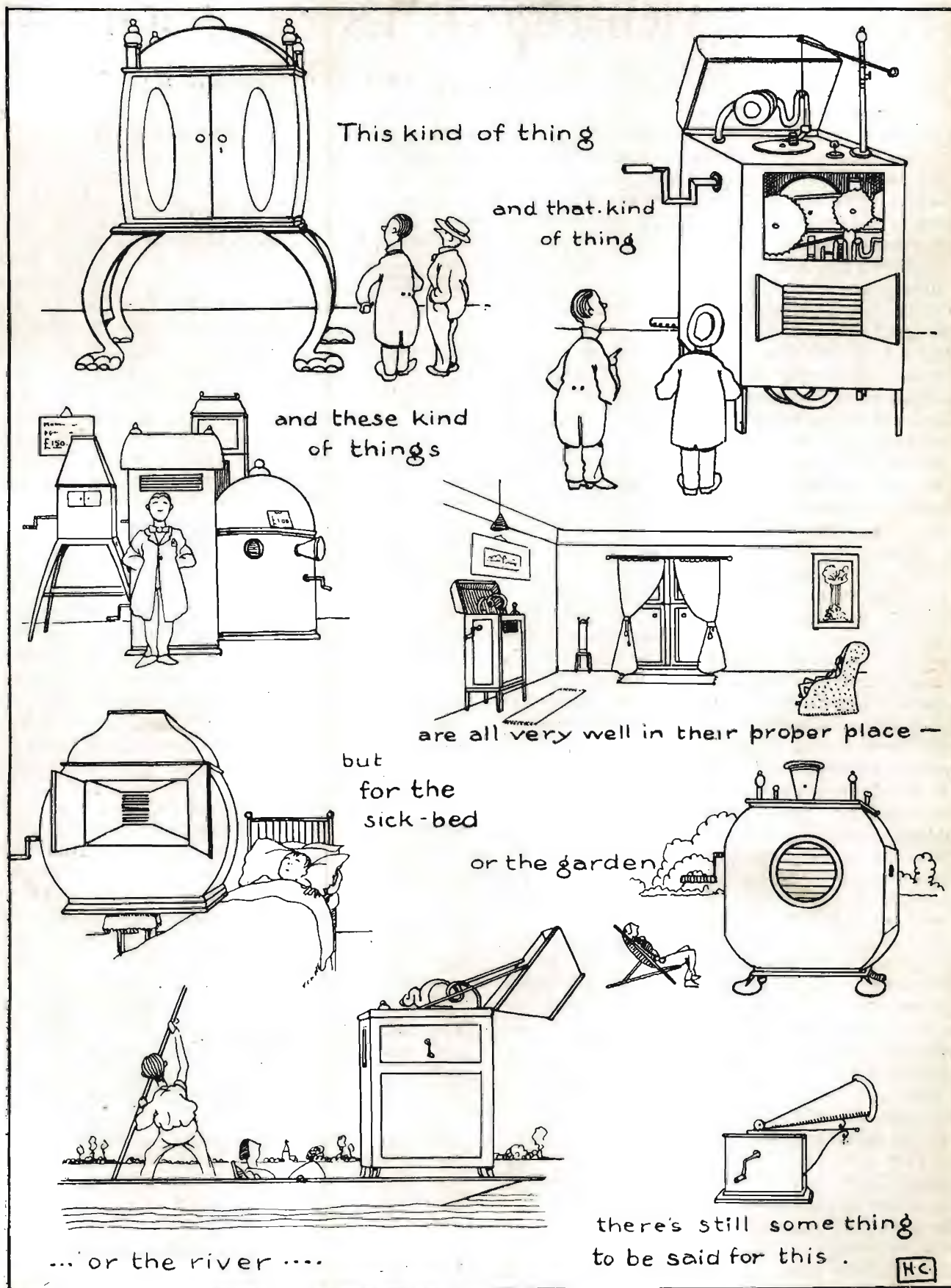


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THE GRAMOPHONE IN SCHOOL—III

A NEW FEATURE *conducted by* W. R. ANDERSON

I SPOKE last month of the importance of cultivating memory and observation in school music lessons. I would lay special stress upon the first. It is very clear that many of the difficulties experienced by both youngsters and (especially) adults in understanding music are due to the lack of development of the power of memory. There ought to be no difficulties for young people, if their training is systematic and properly graded—and if they hear sufficient music. The adult who comes to music without some training of his memory is bound to flounder helplessly when asked to listen to anything more elaborate than a three-part minuet. He cannot remember the subjects in a movement in sonata form (in which the life of the movement grows and develops from two chief ideas, that development constituting its main body and meaning).

It is impossible too strongly to stress this matter of memory. Teachers must cultivate their own, and test it frequently. Just so must they strive to develop their pupils' powers. The capacity of the young to remember things in which they are interested is notable and delightful. So is their power of accurate observation. Who does not know the boy who distinguishes and remembers varieties of omnibuses or motor-cars, or whose ability to make nice distinctions between the markings upon postage stamps is the admiration of a parent to whom such things are mysteries (but who in the matter of cigars or wines may have just as accurate and considerable a power of distinguishing one kind from another). It is all a matter, first, of interest, and then of applying the natural powers of the mind. Few of us ever stretch our minds to the full pitch. Music is a matter in which it is possible to use all the accuracy and comparative capacity one possesses. Indeed, one of the trained musician's delights (in which, of course, the self-trained amateur of music can also share, if he is willing to undergo much hard work) is the development of his mental and spiritual powers by using them upon all that he hears—analysing, synthesising, and constructing a philosophy of truth in art that serves him well as a consolation when the world presses hardly. Art can be a refuge, thus. It can also be a means of self-expression and self-knowledge.

In using the gramophone in music lessons, then, the aim must be to develop observation and memory. Nor should the child's love of activity be forgotten. He may be accustomed to drilling to music, and the gramophone may be used for school assembly. Some use of it which permits his using his limbs, and which at the same time makes him

listen, observe, and think, is admirable. The simplest sort of stepping to a tune, running when it runs and walking when it walks; the use of arm movements to follow the rise and fall of a melody; the indication by any suitable gestures of its getting louder or softer, quicker or slower—all these are elementary ways of making sure that several valuable faculties are being exercised and developed.

During recent years more than one excellent volume has been prepared for the use of the teacher of music, and of the "general practitioner" into whose province some amount of musical work enters. Apart from the books which deal more particularly with the work of individual composers, and the various higher forms of music, two outstandingly thorough and musicianly books exist, upon the vital subject of the training of the ear and mind. These are Macpherson and Read's "Aural Culture based upon Musical Appreciation" (Joseph Williams, three books) and Mabel Chamberlain's "Ear Training" (Novello). Possibly these may be known to most school-teachers already. I mention them because I do not intend to outline here such plans as are laid down in these excellent treatises. They rightly attack matters from the base and build the most admirable foundation on which the appreciation of music as one of the "humanities" may proceed. Obviously it is not possible to cause children to understand and absorb music until their faculties are turned in a concentrated way upon the incoming sounds.

The majority of tests and exercises in early ear training can best be applied by the teacher through hand or voice. It is possible to use the gramophone in this way, but if the teacher is able to play even a little, and to sing simple exercises, it is more profitable to use the instrument for giving practice in recognising, in actual pieces, the various elements that have been taught, singly or in groups, in earlier lessons. If, for instance, the children have for some time had little lessons on the various ways in which sounds may differ, and have been allowed and encouraged to express by simple movements their understanding of these distinctions, their memory of them may be tested by letting them listen to short extracts from suitable records, and getting them to concentrate upon one or two qualities at a time—the loudness or softness, height or depth, length or shortness of the sounds. Then the consideration of harmony may come in, and the listening to portions of music that have contrapuntal interest. The characteristic sounds of different instruments can be listened for, and the various combinations of these

can be discovered. Quality in vocal tone can be reported upon critically, and the pleasantness or unpleasantness of certain harmonies can be examined and the reasons for it made out.

It is in the world of chamber and orchestral music that the gramophone is such a fine aid to the teacher, and so greatly enlarges the children's ideas as to the scope of music. There are thousands of children who can never hear an orchestral concert or a string quartet. School concerts, at which an orchestra is to be heard in the flesh, are still very rare. The increased and still increasing fidelity of the gramophone's reproduction of these sounds makes it an ever more valuable substitute for the real thing. No teacher need now hesitate to use the instrument from the fear that it may corrupt the children's ears.

It is all to the good if they are able to go to concerts. This they should be encouraged to do, and in large towns it is not difficult to arrange, now and then, a visit to a concert. This, with proper preparation, can even in these days be made something of a "treat"—a keen pleasure, to be looked forward to and mightily enjoyed. It is just as well to remove from such a visit, as far as possible, the atmosphere of a *lesson*. Too much should not be demanded of the children in the way of essays or reports or detailed observation. They should be allowed to bask in the music in the pleasant company of friends. If the pieces to be played can be studied beforehand, so much the better, but they should not be studied to death. Leave something for the music to do, in its fullest and richest medium—that of the living players, both heard and seen. There is a peculiar pleasure in thus being a partaker in a musical performance that even the finest gramophone reproduction fails to give. It is worth while taking a good deal of trouble to ensure that the children shall, now and again, have this privilege. They should be taught to regard it as a really special event and left, largely, to enjoy it according to their natures. A demand for "impressions" may produce some quite good writings, but do not spring too readily to the conclusion that these are entirely the fruits of the experience; and if the fruits seem disappointing, from some, remember that children too have their dreams, and cannot always put them into words to suit more experienced travellers through this world.

In all musical work with children I would suggest that a few things be kept in mind:

Present always the thing itself (the music) before giving names or showing signs for it.

Present one thing at a time, or ask for the recognition of one factor at a time, and be sure that all understand precisely what is being taught. Such a clear start as "To-day we are going to find out one of the ways in which sounds can differ," though perhaps a little stark, is far better than entering upon a lesson without clearing the pupils' minds as to

what is to be taught. Remember that music differs essentially from every other school subject. That does not mean that it cannot be taught upon the same sound basic principles as are applied in teaching mathematics or logic. One of those principles I have mentioned above: "First the thing, then its name, then the sign for it." But it must be taught through the ear, and the ear is a tricky thing if you do not thoroughly understand how to approach it. It must be remembered, also, that we know as yet very little of what happens when music is heard—how the mind really takes it in, and how much anyone can take in at a time. We do not even know the basic thing—what, exactly, any person is hearing. There is no greater or more common error, for instance, than that of presuming that a pupil hears just what one hears oneself, and can relate the sounds heard in the same way and to the same degree that the teacher can. It is not a matter here of actual musical knowledge, but of the behaviour of the aural sense and of the mind in taking in and digesting the sounds.

That is one reason why I am always a little anxious when I hear comparisons between music and language. It is possible to be very sure about what any person hears, in any given form of speech or written matter; it is possible also to determine, by a little questioning, exactly what the words mean to him, what he understands by them, and how he links up the ideas they convey with those he already has—how they fit or fight with those he has in store.

With music one is so largely in the dark. How can you find out what a new tune, or a series of harmonies, means to a child? He may try to describe their effect in words, but these are miserably inadequate, however large his vocabulary. Let the average keen music-lover try to do that, and let him at the same time use his imagination to try and find out how much his explanation means to anyone else—what it really conveys of his mind—and he will be bound to admit that he finds it next to impossible to convey the effect of the music; and if he cannot explain how can we know what *is* the effect? No average child is in the least likely to be able to give an impression of the real (that is, the logical) effect of music upon his ideas—to convey an accurate impression of the way in which the music heard links up with that already known. As to its effect in the re-shaping or re-distributing of his ideas, we are still less able to get clear knowledge. No, this great business of "teaching" music cannot be gauged or judged except by very crude and relatively unsatisfactory means. We have to try and judge its results in action, and one of the soundest plans to pursue in early music lessons is to avoid too anxious questioning as to the effect of the music heard, but to expect and procure physical manifestations of its directive power, in the ways suggested in

the volumes mentioned above. In practical lessons in performing music one can look for more easily-noted results, such as finer co-relation of eye and hand, an enlarging sense of appropriateness of means to end, a broader sweep of phrasing, a surer response to suggestions in the music (rather than, as in the earliest lessons, to mere *directions*), and a manifestation, in terms with which the teacher is familiar, of the music's inward drive and movement. Any artistic teacher can test minutely his pupil's progress in every one of the many ways in which progress through musical self-expression is possible. But in the music class, which necessarily moves, usually, upon very broad lines, it is unwise to make too elaborate plans to catch every vestige of the children's response to music. Something must be left to faith—but nothing to chance. That is to say, the teacher's preparation must be thorough and wide. It is possible, here as in other subjects, to learn to-day what one is to teach to-morrow, but where results cannot be easily tested that is an even more dangerous system than in a subject whose results are testable.

I urge, therefore, that the "general practitioner" teacher who is called upon to take a music class should spare no pains to learn, in the fullest possible way, how to apply to the teaching of music those fundamental principles of teaching which he or she has already learnt (and applied in teaching other subjects); and that, when once the broad lines of the application of the principles are clearly grasped, some such graded and widely-planned system as that outlined by Read, Macpherson, and Chamberlain should, in the *earliest* stages of school work, be pretty closely followed.

There is one book which I regard as indispensable to all teachers of music, Mrs. Curwen's "Psychology in Music Teaching," published by Curwen, a perfect treasury of wisdom for every person who undertakes any musical work with either children or adults. It can usefully be studied in conjunction with, or immediately after, any of the numerous and valuable treatises by British and American educationists and psychologists—James, Macdougall, Hall, Adams, and others.

The preliminary stages are the most important. That is a commonplace, but in music it is apt to be lost sight of, partly, I think, because music makes a so immediate appeal; even the smallest children can very soon be got to step and dance to it. It is to be noted that, in this subject as in most others, the keenest attention is required when one is just out of the first steps and trying to build up a foundation of ideas. The loose ideas themselves can be gathered together, or rather changed from their embryonic state to a more useful form, with comparatively little difficulty. The greatest care must be taken when the logical relating of the ideas is necessary.

Suppose that you have given the simplest possible lessons in "How sounds can differ—in length, in pitch, in intensity, and in quality." These are, of course, matters for separate lessons; perhaps more than one lesson will be required to fix each point in the mind. When you have diligently done all that is reasonable in teaching and testing, concerning these separate qualities of sounds, how are you going (a) to combine the elements of difference so that they may be appreciated in conjunction, and (b) to ensure that something new has been learnt, and that the child, after the fresh stage has been passed, has really obtained an enlargement of his means of taking in *any* music he hears?

Well, all this can, of course, be taught, and taught perfectly soundly, so that any normal child will be able to squeeze the last drop of juice, musically speaking, out of any simple piece he hears—in the respects in which he has been taught to regard it. But the actual process of teaching him so that he shall be able to do this is, though not difficult, far from simple. It must be done systematically, and the first thing you must be prepared to do is to have a sufficiently large number of examples ready, and see that each is fully used.

Here comes up again a point I made, in the first article: If you cannot have many records, see that each can be used for a good many purposes. Almost any record can be utilised for demonstrating, for example, the four qualities of sounds mentioned above. In the earliest lessons, however, it is not really necessary to use the gramophone. The numerous short samples of melody wanted can most readily be given by the voice, or on any instrument. A great many of the samples ought to be supplied by the children's own voices. It is of little use to sing or play sounds to them unless they, in their turn, reproduce some of them, and invent many others for themselves.

The gramophone comes in most valuably a little after the earliest stages, when the children have obtained some small grasp of the elements of sound-movement, and can begin to listen with interest and attention for the distinguishing characteristics of melodies as wholes, or rather (at first) as phrases. The phrase of a few bars is the most convenient unit to take. Play or sing the first phrase of a familiar tune and get the class to sing it, and to say how it is made up. It may be considered as a curve of melody, as a series of intervals, as a succession of progressive longs-and-shorts, as a pattern of rhythmic balance, corresponding to the needs of some line of verse, or as an emotional expression of an idea.

In a slightly later stage, when harmony is added, the element of colour and character thus given, the movement of the whole from one key towards another, the balance of force and feeling created, can be examined.

The important thing is to hold the scale between too minute dissection and too superficial passing by. For the more æsthetic side of the matter—the more purely “enjoyment” element—a selection of records is wanted that will afford practice in listening, less minutely, for the points now clearly laid forth, and will at the same time prove attractive in the fullest sense.

Obviously, a well-made folk tune is as good as anything for this purpose, and such records as those of the Handel so-called “Water Music” (Columbia, two discs, L.1437 and 1438, 6s. 6d. each) and of the Bach suite that Sir H. J. Wood has arranged (also Columbia, two records, L.1684 and 1685, at the same price), are admirable also.

All sorts of useful practice can be got from such records. Their usefulness is not readily exhausted, for their melodic and rhythmic variety is such that they repay close examination, while their attractive tunefulness makes them favourites with children.

It is a good plan to organise little competitions in class. Divide the children into “sides,” and let them compete as to which shall listen most closely and accurately. I have known some very good thinking, for example, put into such a question as the time of Handel’s *Hornpipe* (in the *Water Music* suite). A little rapid-fire questioning, always demanding reasons for the answers, and giving, as far as possible, further examples of the same point before leaving it, will bring about an active habit of mind in the children.

One little danger in the widespread dissemination of music nowadays lies, as I have suggested, in its being received too passively. The habit of active listening (as opposed to mere passive hearing) being once created, the child has some foundation for that other step he will have sooner or later to take—the critical discussion and dissection of music, on a greater or smaller scale. It seems to me reasonable to suggest, also, that a critical habit of listening is no indifferent aid to a critical habit of looking at life. Provided the criticism is intelligent and sympathetic, and is undertaken with the idea of getting at the truth, of being able to distinguish between the real and the sham, I conceive it valuable. No amount of mere dissection can make a lover of music, or of life. The keenest observer gets the most out of both only

if he have sympathy. I look to the time when the child who has five or six years of school musical life (doing no particularly concentrated or heavy work, but just using his faculties upon music as he does upon any subject in which he is being educated) will emerge with a far finer, more developed and sympathetic musical taste than that possessed to-day by nineteen out of twenty young people in their teens. Indeed, I am persuaded that we have not yet grasped, in the world of education, anything like the full possibilities of musical education in schools.

We deplore indifferent equipment and insufficient time; the former will be remedied, and the latter is not a crippling disability. It only means that we must make greater use of the hours we have, and bring in such tools—the gramophone and pianola—as will enable us, while a groundwork of knowledge is being well and truly laid, to introduce children to living music, in the fullest possible measure.

W. R. ANDERSON.

(To be continued.)

NOTE.—By arrangement and for the better dissemination of this series of articles amongst school authorities, Mr. Anderson’s monthly articles are appearing also in the first issue of each month of *Education*, the official organ of the Association of Education Committees.

ANDANTE CON MOTO

(Schubert’s *D Minor Quartet*, “Death and the Maiden.”)

If in this splendour of immortal dream,
These peerless cadences which seem to hold
The soul of beauty captive and enfold
Within the virgin bosom of a theme
The puissant secret of a faultless scheme
Of perfect loveliness that never was
Less than the first impenetrable cause
Which set the sabre-pointed stars a-gleam
Within the panoplied casement of the skies;
If in these living harmonies there springs
The awesome image of unfailing death,
Then death is fashioned in a lovely guise:
A silent voice of wakelessness which sings
The praise of beauty with its final breath.

C. S. DAVIS.

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Music and the Gramophone, compiled by H. L. Wilson, published by Messrs. George Allen and Unwin, Ltd., obtainable through any bookseller, music shop or gramophone dealer or direct from THE GRAMOPHONE, 58, Frith Street, London, W.1. Price 7s. 6d., postage 4d., “which is enormously less than its value,” adds *The Universe* in a long review.

ARMCHAIR PHONATICS

By P. WILSON

IT was my intention this month to give further details about the design of gramophone horns, but I find that this must be deferred for a while. In one or two points the theory is still a little obscure, though it will be clear from the remarks of the Editor and of the Expert Committee last month that in its main features it is amply verified in actual practice. That, after all, is the real test of a theory. It is a platitude, beloved of most "practical men," that practice and theory do not agree. The reply to that is simply: "Then scrap your theory, for it is bound to be wrong."

* * *

During the past twelve months there has been a recurring controversy in these pages on the criticism of records and reproduction. I believe I began it in October last year by asking reviewers to tell us a little more about the recording, even if it meant telling us a little less about the music. I fully expected that my friend "K. K." would turn and rend me in public (as he very nearly did in private!), but apparently I was saved from that by the entry of Mr. Gilman and Mr. Chapman into the arena. And now Mr. Basil Maine has taken up the rôle of toreador with the humble mechanic as his bull. With much that he says I cordially agree, though I confess that I do not altogether relish his rather slighting references to "needle-men" and their "tendency to essay a kind of amateur criticism of musical values." I seem to sense here a form of that hieraticism which the Editor pilloried a short time ago. But apart from that, I think he has ignored or overlooked one or two important considerations. No real technician of my acquaintance would ever dream of criticising musical values. He may criticise tone-value, but that is quite another thing. It depends not so much upon æsthetic taste as upon definite scientific measurement, and for that reason alone belongs just as much to the province of the humble mechanic as to that of the austere critic. I am all with Mr. Maine in his plea that the musicians and the mechanics should work in concert. Even from the most selfish point of view the mechanic welcomes such co-operation; however good his ear, constant experiment is apt to deaden its acuteness. But we part company when he suggests that the only function of the mechanic is to do and/or die. For how is the "needle-man" to engineer perfection unless he has something more than a vague idea of what he is to aim at? One of the sad features of modern life in general and of the gramophone industry in particular has been the creation of a host of mere robots. To engineer perfection the mechanic must have more than mere skill with tools. He must

also have a fairly wide scientific knowledge coupled with a good judgment of tone-values and a passion for music. It is very rare indeed that such qualities are combined in one person. Hence, I suppose, the *Expert Committee*.

The father of a colleague of mine, an army colonel of the good old peppery type, was asked one day whether any of his children were musical or artistic. His reply was violent but expressive: "No, thank God, nor drunkards neither!" Certain it is that in the gramophone business some of the most unstable critics are to be found amongst musicians (and, of course, journalists). They seem to be so impressed by the wonder of the instrument that they are blind to its shortcomings. The pukka musical critic, who is accustomed to view such things more coldly and dispassionately, is a more reliable guide, but even he often fails to apportion the responsibility between the record and the reproducer, as witness Mr. Newman's lack of salt for his oboe. In this particular respect the needleman has a great advantage. After hearing a record on one instrument he can usually tell what it will sound like on another. He may not have that training in musical observation about which "K. K." wrote so eloquently last January; but he has a training in what I may term mechanical discrimination, which is equally important.

For some time past, however, this advantage has been discounted by electrical recording. The mechanic has had to lay aside his knowledge of reciprocating engines and take up the more difficult study of steam turbines. But I, for one, am now prepared to assert, quite definitely and at the risk of incurring Mr. Maine's supreme displeasure, that the responsibility for most of the defects noted in recent recordings by critics, mechanics, and amateurs alike rests with the reproducers and not with the records. Properly reproduced, the strings do *not* sound like steam sirens, the orchestra has *not* got the tone of a circus organ, the 'cello in the Schubert *B flat Trio* does *not* drown the violin or possess a strident quality. I suppose there are still a few old recording "Die-hards" left. But I will guarantee to convert even the most hardened cynic within half an hour.

* * *

In his letter last month Mr. Seymour rather misconstrued my remarks on tone-arms. I had no idea of criticising the Seymour tone-arm. My object was merely to show that the dead-end to a goose-neck was not necessarily the bad thing which Mr. Moore had assumed it to be.

LANGUAGE WITHOUT TEARS

By THE EDITOR

I AM getting a new pleasure (which might easily develop into something very like a vice) out of my gramophone. For some months I had been reading in various advertisements, including those in our own paper, of the Linguaphone records for teaching languages. Vaguely I said to myself: "Now that might be quite a good idea"; but, as with so many things one reads about in advertisements, I made no attempt to find out if it really was not merely a good idea, but the practical embodiment of a good idea. Had I stopped to think I might have known that Mr. H. G. Wells would not have allowed his approval to be quoted unless there really was something in it.

So I wrote off to the manager of the Linguaphone Company and asked if there was any likelihood of their issuing a Gaelic course in the near future. I received a most cordial reply informing me that the Company was anxious to issue any set of records of the demand for which they could feel assured. At the same time they sent me complete sets of their German, Spanish, and French courses, together with specimens of the other courses they have already published. These are English, Italian, Afrikaans, and Esperanto. The next course to be issued will be Russian.

These courses consist of fifteen or sixteen double-sided 10in. records packed in a neat scholastic-looking case with a copy of the necessary text-book, one of the set known as Roston's Pictorial Language series. The first lessons are spoken very slowly and are gradually quickened until by the end of the course the master speaks at the normal rate of conversational speed. For some of the languages more advanced courses, consisting of well-chosen and extremely well-delivered extracts from the classics of the tongue, are obtainable in ten double-sided 12in. records.

The great difficulty in learning a language is not speaking it, but understanding it when it is spoken, and many people have been so much discouraged after studying a language with a text-book to find themselves completely taken aback the first time they are wished "Good morning" in that language, that they have given up their study and decided it was too difficult. And even should they employ a teacher, they cannot use him as a tame parrot. This is where the gramophone comes in. Repetition, repetition, repetition of the sounds. That is the secret of learning to talk a language. We are all eager to learn the pronunciation, but we are apt to forget that exact pronuncia-

tion with incorrect intonation is useless. It is true we can make ourselves understood fairly well with our more or less correct pronunciation, but the intonation of the replies usually disconcerts us completely. So amusing is it to learn a language by this method that I was even tempted to tackle Afrikaans; and in defiance of the thirty-six letters of the alphabet I shall certainly indulge myself in Russian when the course appears. The prospect is as pleasant as that of oysters coming into season.

In spite of being used all over the world in seven hundred schools and colleges and institutes, the system is still in its infancy, and for that reason it would be unfair to criticise the course too harshly. It is designed as a compromise between the needs of a child of nine and a man who wishes to buy himself a ring costing at most 150 francs. I may add that he finally chooses a ruby set between two diamonds for 130 francs and gets called a connoisseur by the jeweller into the bargain. I am afraid that Roston's Pictorial Series has not kept pace with the fluctuations of Continental exchange! Nor does a view of the Strand with a hansom-cab in the foreground and, what is even more tantalising, a barber's sign announcing a hair-cut for 4d., seem quite the illustration to teach a Boer farmer what an English street looks like. And apart from the stereotyping of the series somewhere about the beginning of the century when ladies skated in long dresses and thanks to high stays a voluptuous amplitude of the female breast was more in evidence than now, it seems to me a mistake to suggest that the same series of conversational adventures are suitable for every country. To be sure, the farm servants in the Afrikaans course are black, and there is an attempt to indicate the natural scene; but why should this be done for the Transvaal, when Italy and Spain are given for winter the kind of frozen aspect to which not even in England are we accustomed nowadays? Another complaint I have against all English systems of teaching languages is their extreme gentility, due probably to the fact that the same system has to serve for children and adults. But deliberate silence about such domestic details as the whereabouts of the w.c., which is one of the first questions all travellers want to ask, is a particularly irritating expression of false modesty. Another assumption by language systems is that everybody who wants to learn a language wants to learn it for commercial reasons, so that one is always presented with specimen letters such as "Thank you very much for your

favour of the 30th December last confirming the suggested alterations for the prompt execution of your esteemed order." It's bad enough that commercial travellers should have to learn this filthy jargon, but there is no reason why the ordinary student should have it thrust upon him; and since one of the trickiest things in a foreign language is to know how to write a letter in it, what a lot of us want to know is how to answer an invitation to dinner from, let us say, an Italian count. How does one address him on the envelope? How does one begin the letter? How does one sign it? But that is what we never find. In the Linguaphone Advanced French Course there is an admirable record to open it, called *Particularités et coutumes de la vie française*. But it is all too short, and I'm inclined to think that other records of the same kind would be more serviceable than readings from La Fontaine and Racine, excellent though these would be for a finishing course.

To return to the standard course. I put on the record which is to tell me what I may want to ask and to understand in a barber's shop, and at once I find it fails me. Where is the word for "parting"? Every barber in the world, even an American barber, asks his customer on which side he parts his hair. Then again I find no way of telling the barber to shave me very lightly or up or down or twice over. Nor do I find the serviceable prohibition "Please do not blow the hairs off my neck in that unpleasant way." Nor do I find what is for me an even more important prohibition, "No grease." It is not enough to say that you want neither brillantine nor pomade. Barbers are always eager to smear you with grease from the most innocent-looking bottle. It may be hypercritical to say that over most of Italy you will hear a barber say "tocca a Lei" for "it's your turn," not "è il Suo turno"; but the rest of my remarks are not hypercritical. They are common-sense and justifiable criticism, and it is because systems for teaching languages are written either by arid pedants, or printers' hacks, or moderately harmless lunatics, instead of by men of the world, that they *all* fail, and I include every system in that sweeping assertion except the Pelman one, which I have not examined yet. It is more than ever important not to waste the precious space on a gramophone record with useless phrases that fatigue the energy of the pupil, and I hope that the Linguaphone Company will not be content with producing their own advanced course, but will set about producing three up-to-date more elementary courses of their own, one for children, one for commercial travellers, and another for intelligent adults. Roston's Pictorial Series is not worthy of so beneficent an enterprise as this. At the same time, let me hasten to add that until something better comes along it will serve with the help

of these records to teach you a language more rapidly than any method ever dreamed of hitherto. I am one of those tiresome people who think that the more languages a man can speak the better state of mind he will be in. I loathe the idea of one universal language whether it be English or that soulless nightmare Esperanto. I would employ masons to mend the least crack in the Tower of Babel, and I hope that the dear old building will be *monumentum aere perennius*—the brass of the squalid commercial intercourse that now passes for culture. Not merely would I preserve all languages, but I would foster every dialect and patois. That detestable *olla podrida* of a government in France is trying to suppress Breton. Anathema upon it! The English Board of Education has destroyed the noble English dialects one after another and substituted a castrated Cockney throughout the land. Anathema upon it too! And do let us get rid of systems like Roston's Pictorial Series, because such a stereotyped system stereotypes thought. It is not worth while learning another language to utter the same stereotyped phrases and think the same stereotyped thoughts in different words. I received this morning, from Mr. J. Tobeen, of Cork, a little book called "Irish for All," published by the Talbot Press, which is a model of what such a work ought to be, because it communicates the spirit of the language and the people who speak it as well as the letters and the way they pronounce them. It is like reading a good play, which is what a conversational manual ought to be. I sincerely hope that Irish readers who are interested in the spread of their own language will agitate to create a large enough demand and so make it worth while for the Linguaphone Company to produce an Irish course as soon as possible. Lessons by wireless are of no value at all at present, except to those who already speak Irish. It's little use working ourselves up into a phrenzy over the danger to our Celtic languages unless we do something practical, and I venture to think that Linguaphone courses in Scots and Irish Gaelic, in Welsh, and in Breton would help their revival as much as anything. But I must not bore my non-Celtic readers with this topic any longer. To them I more particularly and very warmly commend the Linguaphone Italian Course as likely to give them twice the pleasure out of their gramophone, because I have no doubt whatever that after mastering that course they would be in an excellent position to supplement their Italian from their own operatic records, and how *much* more they would enjoy them! I hope too that when the Russian course appears I shall be able to think that some of my readers are wrestling with it at the same time as myself. And then I have a great longing to master Albanian, but I'm afraid that will be the last course to appear.

COMPTON MACKENZIE.

SUNDRY REPORTS

By OUR EXPERT COMMITTEE

The Micro Perophone (M.P. 3). Price £11.11s.

It will be seen from the advertisement pages that the new "Micro Perophone" is at present being made in four styles. The instrument which we tested was the mahogany pedestal model, which stands about 3 feet high, the top being about 18 in. square. The design is neat and attractive with nothing of the bizarre about it, and the general appearance and finish is excellent.

The sound-box is of aluminium with a mica diaphragm of about 2 in. diameter and a metal face-plate of a type which is more common in America than in this country. The stylus-bar is controlled by helical springs of usual type. The tone-arm is of small bore and is similar in design to that used on the new H.M.V. models. The most interesting feature of the instrument, however, is its novel amplifier. This is designed in such a way as to give a maximum length and cubic content in a small cabinet-space. It is one of the most ingenious amplifiers we have ever seen and, for its size, one of the most efficient. It opens in the space behind the motor board (like the new H.M.V. portable) and the lid of the instrument can be partially closed in such a way as to make the enclosed space part of the amplification system. The doors in front of the cabinet disclose a space for record storage, under the amplifier, rather more than 6 in. deep.

In tone this instrument resembles some of the new H.M.V. models more nearly than any other instrument we have yet heard. This is particularly marked with a No. 4 sound-box, though it is quite apparent with the aluminium box supplied. The instrument gives a good breadth of tone, particularly with heavy electric records, and a fair amount of detail, though in this respect we think it might be improved by the use of a different sound-box. This question of sound-boxes for electrical recording is a very difficult one just now, and no one pretends that we have yet heard the final word. The important thing at the moment is to have an instrument with a good amplification system, and this the Micro Perophone has.

Decca (Style 2). Price £5.15s.

The present vogue for dancing gives the portable gramophone its real opportunity at picnics and other *al fresco* occasions, and there can be no doubt of the suitability of the Decca for this purpose, particularly as regards its carrying power.

We are of opinion that this is one of the special features of this type of instrument, but no one

would contend that a gramophone especially adapted for the open air can be equally suitable within the confines of a "small apartment."

Out of doors the familiar resonances of a room are entirely absent, and therefore an intensification of resonance from the reproducing medium is then desirable.

However, there are many people who like a gramophone possessing both what is called a "rich" tone and a brilliance almost verging on the metallic so long as plenty of volume is obtainable.

The tone of the Decca as tested indoors is remarkably deep for a portable machine and its volume is considerable.

We must not be hypercritical regarding portable gramophones, but we noted on the particular model we had for test that the tone-arm was stiff and that the sound-box was not perpendicular to the record.

The Avis Sound-box. Price 21s.

The body of this sound-box is made of white metal, presumably aluminium, black enamelled in the same way as the old "Luxus." It has a thin ivory diaphragm of about 2 in. diameter, concave from the front, and the tension is regulated by means of two helical springs of usual type.

We have not hitherto been very much impressed by sound-boxes of this type. But it very soon became clear that the "Avis" was something out of the ordinary. The specimen which we tested gave really first-class results, especially with fibre needles. Indeed, for fibres and electrical records it takes its place amongst the very best sound-boxes ever submitted to us. It gave a wealth of detail with a clean, crisp definition such as we rarely come across in commercial sound-boxes. With steel needles it was not quite so successful. The definition remained, but the tone became thinner and less resonant and the volume was, if anything, less with H.M.V. medium steel than with fibres.

There are many gramophiles who have been waiting for a sound-box, at a moderate price, which will give realist reproduction of electric records with fibre needles. We strongly recommend them to try the "Avis." A good ivory diaphragm is usually very expensive, and this particular one is concave, which makes the price surprisingly reasonable. If all the boxes come up to the specimen we tested buyers cannot go far wrong, and they will have the satisfaction of knowing that if the box does not suit their particular machine they can return it and have their money refunded. This in itself denotes confidence.

THE PURCELL FANTASIES

By ANDRÉ MANGEOT

[Reprinted, by kind permission, from MUSIC AND LETTERS, April, 1926.]

WHILE I was studying some of the Purcell Fantasies for three, four, and five parts (from the MS. in the British Museum, which includes some twenty of them for different combinations) I came across one of the finest examples of the whole period, and I cannot resist the desire to make every music-lover acquainted with its astonishing beauty. This study further convinced me how much all the great composers since that time owe to Purcell and his contemporaries. The first sixteen bars of it are given in Example 1, and when you have heard them mentally you must hear them actually, performed by four players who have a really expressive sense of tone and rhythm. You will at once receive, if you stand at the right distance from the players in order to hear it as a whole, an impression so perfectly satisfying that it can be attributed only to the beauty of the composer's inspiration and to the perfection of his writing;

we have here a perfect example of the maximum of effect (and expression) produced by the minimum of means. If you take subjects A and B and try to evaluate the expressive importance of each so as to

decide which is the leading theme you will find, such is their intrinsic beauty, that it is almost impossible to do so; but, when having weighed them, you decide that A is really the more important, then notice also how Purcell uses B in each bar of the principal subject A. We have also here an example of part-writing at its best, because of its unconventional character, because of its simplicity, because of its invention, because of its tonal and atonal audacity (notice the mixture of B flat major and F minor in the sixth, seventh, eighth and ninth bars) and, above all, because of the fullness of its general effect, for, after all, in spite of all æsthetic theorising, everything rests upon the result obtained, that is to say, upon the effect

FANTASIA.

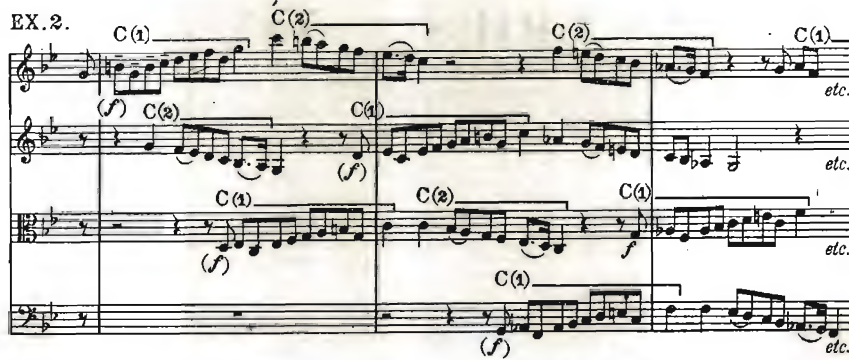
HENRY PURCELL. June 19(1680.)

EX.1

(Slow, with much expression.)

The musical score for Example 1 is a four-part setting of a fantasia by Henry Purcell. It is written in B-flat major and common time. The tempo is marked 'Slow, with much expression.' The score consists of four staves, each representing a different part. The first staff is the treble clef, and the others are bass clefs. The music is characterized by the interweaving of two subjects, A and B. Subject A is a melodic line that appears in the first, third, fifth, seventh, ninth, and eleventh bars. Subject B is a more rhythmic, bass-oriented line that appears in the second, fourth, sixth, eighth, and tenth bars. The score includes dynamic markings such as (p), mf, and etc. The key signature is B-flat major, and the time signature is common time. The notation includes various musical symbols such as notes, rests, and accidentals.

of the whole. If we continue our study of this fantasy, we find that at the fourteenth bar the secondary subject B of the first two bars becomes the leading subject, and finds thereof its full expressive value. The second section opens with a more rhythmical subject (Example 2), which gives the right sort of contrast to the lament-like mood of the first section. It grows through eight bars to a

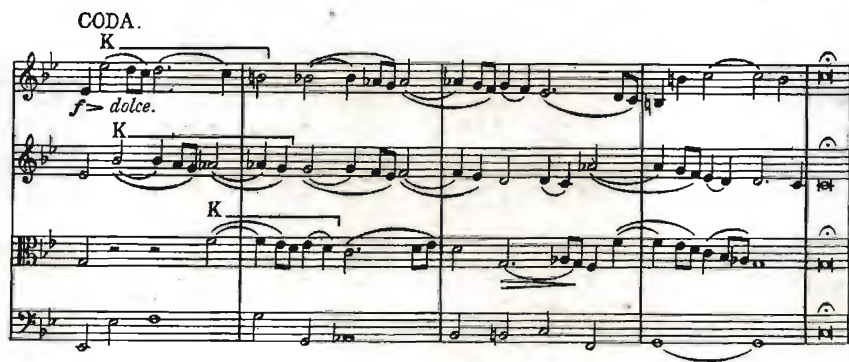


perfect cadence in C minor. Then comes a most intimate and dreaming bridge-section which opens with these lovely bars (Example 3). Here the parts move harmonically together and give to the ear the repose desired after the



sometimes very complex counterpoint of the preceding sections and prepares the fourth section of four bars (Example 4), which closes unexpectedly in E flat major (fifth bar) with a most grandiose effect; a veritable "find." An admirable coda of four bars, where the leading subjects interlace, leads us to a serene conclusion, worthy of the beauty of this little marvel.

There has been, since Purcell and his contemporaries, more learned, more extensive part-writing, but there has not been produced, to my knowledge, in the writing for four parts, a



more perfect form of expression. In the Haydn quartets, for instance, we find a much better handling and employment of stringed instrumental effects and a fuller use of all the resources of

the bow. The form also, having extended into sonata form, offers greater scope and brings more variety to the progress of each movement; but I repeat that the expressive value of Purcell's four-part writing shows him to have realised greater depth in these fantasies, and thereby proves him to have possessed a more sensitive, shall we say a more modern, nature?

During a recent tour abroad with my string quartet I have observed, time after time, the astonishment of the musicians and musicologues at the writing in these short pieces. So great is the richness of the sonority that one feels that the chief pre-occupation of these composers in writing concerted music must have been purely the pleasure of sound. Instead of seeking this result through rare or new harmonies, they obtained a much greater effect by the sureness of their contrapuntal science and by that delicate inspiration which reflects the whole aspect of the current life of their century.

NOTES AND QUERIES

[Each comment or question should be written clearly on a separate slip of paper and addressed to THE GRAMOPHONE, 58, Frith Street, W.1, as early as possible in the month. Full name and address must in all cases be given for reference.]

(451) **Re-recordings.**—That the new electric recording is rapidly improving few will, I think, dispute; but a perusal of recent H.M.V. and Columbia bulletins suggests that so far as orchestral recording is concerned, we have to expect little that is new until all our old friends have been electrified, a somewhat disturbing prospect.—R. G., Sutton.

(452) **Uphone and Lifebelt.**—Can any fellow reader give the result of experiments with a Lifebelt on a Uphone machine?—A. R. H., Leeds. [I found that the Lifebelt made a decided improvement.—P. W.]

(453) **Ghost Voices.**—(a) Have you or any reader noticed voices on H.M.V. record No. B.5903, "Somebody's Lonely," before the start, and (b) Can you or any reader inform me if there is a record entitled "Pansies and Roses" (vocal).—A. J. T., Keighley.

(454) **Handel's Messiah.**—Is it at all possible to make up a complete recording of the "Messiah," and where else can one look beyond the H.M.V., Columbia, and Zonophone catalogues?—H. C., Calder Grove.

(455) **Best Record Wanted.**—Which is the best record of Liszt's No. 1 Rhapsody?—W. W., Stratford, E. 15.

(456) **Best Records Wanted.**—Which do you consider the two best records by each of the following in the H.M.V. celebrity list? (a) Caruso, (b) Kreisler, (c) Chaliapine, (d) McCormack, (e) Galli-Curci, (f) Melba, (g) Destinn, (h) Tetrassini, (i) also the two best Clara Butt records in the Columbia list?—T. L. H., Huddersfield.

(457) **Best Record Wanted.**—The Rigoletto quartet, D.Q.100, D.O.100, or D.Q.101?—C. D. H., Kensington.

(458) **Best Versions Wanted.**—(a) "Di quella pira" ("Trovatore"), (b) "Recondita armonia" ("Tosca"), (c) Lohengrin's Farewell, (d) Love Duet, Act 3 ("Lohengrin"), (e) "Che gelida manina" ("Bohème"), (f) The best record by Fernand Anseau, (g) "Vesti la giubba" ("Pagliacci"). (h) Has Mariano Stabile made any records yet? If not, is he likely to be making any shortly?—E. P. H., London, S.W. 1.

(459) **Record Wanted.**—The best version, if any, of Raff's "Faublaui," Op. 75, No. 2.—L. A. C., London, S.W. 17.

(460) **Record Wanted.**—Could you or any of your readers inform me if the Haydn String Quartet, F major, Op. 77, No. 2, has ever been recorded and if so by whom?—R. St. Q. S., London, W. 1.

(461) **A Schumann Song.**—I noticed in a recent Editorial (June, page 4) you referred to Schumann's song, "He was the noblest of them all" ("Er der Herrlichste von Allen") as not having been previously recorded. The German Odeon Co. has recorded the cycle "Frauenliebe und Leben," of which this is No. 2, . . . on four double-sided records, and the songs are sung by Julia Culp. While the recording is old style . . . this set of records from an artistic standpoint is one of the very best recordings ever made.—O. F. B., Edgbaston.

(462) **Olszewska and Kappel.**—The reason why Mr. Compton Mackenzie has heard no record of that glorious artist Maria Olszewska which "justifies the extravagant adulation she received from English critics" is that most of her records are practically caricatures. That of the equally superb Kappel in the "Götterdämmerung" closing scene is so unlike her actual marvellous singing in this that it ceases to be even a caricature. . . .—K. S., London, N.W. 1.

(463) **Best Versions Wanted.**—Can any reader inform me of (a) the title of Renato's Aria in Act 2 of Verdi's opera, "Ballo in Maschera," also the best recorded version; (b) the best version of the Storm Scene from Verdi's "Rigoletto"; (c) "The Floral Dance," by Moss. Are World Records still obtainable?—H. S., Rochester.

(464) **Best Version Wanted.**—Beethoven's "Egmont Overture," uncut, if possible.—P. G. D., Neath.

(465) **Best Versions Wanted.**—(a) "Fingal's Cave" (Mendelssohn); (b) "Les Préludes" (Liszt); (c) "Hungarian Dances" (Joachim-Parlow), as played by B.B.C.—E. A. E. H.-B., London, S.W. 19.

ANSWERS TO QUERIES

[Answers must be written on separate slips and should be forwarded to THE GRAMOPHONE, 58, Frith Street, London, W.1, as early in the month as possible.]

(416) **Flora Woodman.**—I am entirely in agreement with your correspondents, but in regard to your July footnote the six records were made some time ago and, excellent as they are, they do not do justice to Miss Woodman's voice as it was the last few times I heard her. Moreover, good records now stand a much better chance of popularity than in the bad old days of so short a time ago before the advent of THE GRAMOPHONE and the present widespread enthusiasm for good records.—C. A. Y., San Luis Votosi, Mexico.

(429) **The Moonlight Sonata.**—The best and most complete recording of the "Moonlight Sonata" is played by Evelyn Howard-Jones, on two Columbia 12in. records (9094-5 dark blue). The interpretation could not be better, and the piano tone is a fine example of the new recording. The only omission is the repeat of the Trio in the Second Movement.—D. W. C., Salisbury.

(435) **Best Versions Wanted.**—(a) "Mon coeur s'ouvre à ta voix," Sigrid Onegin, Brunswick 50018; in English, Edna Thornton, H.M.V., D.282. (e) Meditation from "Thaïs," Renée Chemet, H.M.V., D.B.472; beautifully played and recorded. (f) Habañera from "Carmen," Marguerite D'Alvarez, Voc. A.0200; perfectly rendered, the reverse being equally as good.—T. A. M., Bayswater.

(438) **Suggestions for Recording.**—(b) Ortrud-Telramund duet is recorded complete in German by Olszewska and Schipper, Polydor 72989 and 72990, 13s. 6d. Ortrud-Elsa duet is recorded in Italian by Parsi-Pettinella and Pasini-Vitale, Fonotipia 74147, 8s. 6d., and by Kaszowska and Hempel in German, Polydor 78543, 6s. 9d.—A. M. G.-B., Edinburgh.

(442) **Complete Operas.**—Without having examined the records in detail with the scores one may say that all these operas are complete or only moderately cut. It should be understood that they are the stage versions, not the complete printed scores, and sometimes—e.g., in the cases of "Faust" and "Barber of Seville"—not the stage versions with which we are familiar in this country; the former has the extra number "Even bravest heart" ("Dio possente"), but not "When all was young" ("Quando a te lieta"), and in Italy the whole of the scene containing this aria, which comes just before the Church Scene, is omitted. Generally speaking, where there are cuts they are only of a few bars. A propos, we heard lately of an operatic enthusiast who has no less than thirty gramophones of all sizes and kinds ranged round his room. He puts his operatic records on them, sits in an armchair with the score on his knees, and instructs his helot to turn on records as required so as to provide a continuous performance. Can anyone corroborate this? And how does he manage about the double sides? Two sets of each opera?—Ed.

(445) **Storing Records.**—(c) is probably the safest and best, but (b) is simpler and quite satisfactory if the records are put into good stiff covers and *tightly* packed; they may then be numbered on the top front corners, and each lot of ten, say, separated from the rest by a piece of three-ply wood. If not tightly packed some records are very liable to warp.—PICCOLO.

(445) (a) Mere suspension vertically and *individually* will not prevent the warping of records. There must be *mutual pack* to ensure this. (b) There is little danger of warping if records be stored on edge provided that there is no *leaning stress*, and the records are in close pack. Partitions should be strong and spaced not more than 4 in. apart. They must be upright. (c) Records stored horizontally are reasonably safe from any warping if packed on a *rigid and even* surface. Too many must not be piled up owing to the peculiar section of most records. If partitions of good paper-material or strawboard are placed between each record they will take their own bedding.—"CRUMP."

(446) **Parsons' Patent.**—Parsons' patent is No. 10468, of 1903. The air valve has great possibilities which were not, however, realised in this invention. The difficulties of the problem are considerable as the air pressure gives much greater resistance than a diaphragm, and, although springs have been used to counter-balance, these cannot be co-ordinated together. The moving parts have a tendency to work apart, and as the air escapement is disproportionate in the more minute openings of the valve some distortion takes place. When the technical difficulties are overcome the air valve should displace the diaphragm in the gramophone.—W. H., Highbury, N. 5.

TRADE WINDS AND IDLE ZEPHYRS

Our Christmas Number

It is odd how circumstances may change the outlook. One may have a confirmed prejudice against Christmas numbers in general—or against other people's children—and yet take the utmost pride in one's own child or Christmas number. We feel rather like that about ours—at least about our Christmas number. It seems incredible that it should not be the greatest success. The auguries at any rate are favourable. The symposium which the Editor has conducted among a most entertaining assembly of distinguished people has elicited some really exhilarating replies. There will be a complete short story by "F Sharp"; there will be a review of the year's records by the Editor; the result of the competition for a good programme of records for a Christmas party and an article on Christmas records by Captain H. T. Barnett. In addition to these and many other articles, there will be a coloured portrait of Beethoven as an Art Supplement, as brilliant a piece of colour work as those of Mozart and Wagner already issued; and, as a counterbalance, an article by Mr. John F. Porte on "Beethoven and Mozart v. Haydn." For new readers (and veterans too) Mr. H. F. V. Little's first article on building up a library of records will be one of the features which will make the Christmas number "not for just an hour, not for just a day, not for just a year, but *always*."

The Advertisements

Perhaps the most attractive part of the Christmas number will be the two-colour advertisements. They will almost cover the gramophone trade as we know it, and there will hardly be a single firm of any real importance to our readers which will not be represented. For this reason alone the Christmas number would be an acquisition to be kept handy for reference. It will be a *Vade Mecum* in which you will find the address from which to order any make of gramophone, record, or accessory which you want; and it will, we hope, be a matter of loyalty as well as of convenience to restrict all your purchases in the next twelve months to the firms who advertise in *THE GRAMOPHONE*.

The Price

The Christmas number will take the place of the December number and will be issued on November 20th. The price will be as usual, 1s., although the cost of postage alone is nearly doubled. But we feel that as we have had no Congress or Tests this year we owe some special outburst to our readers—and this is the form that the explosion will take. Our well-wishers will show their goodwill by ordering extra copies and sending them to likely converts. The ordering should be done without delay through the usual channels, as the edition is strictly limited to ten thousand copies.

The Player-Piano World

Things have moved in the player-piano world since we discontinued the supplement devoted to this branch of recorded music in March, 1925. The dinner with which the Aeolian Company launched their new library of illustrated and descriptive rolls the other day, was attended by so imposing an array of musical celebrities that we may well believe that the new era, for which we always prayed in the *Player-Piano Supplement*, is at hand. At any rate, a sincere and world-wide movement for the popularisation of music, organised under such distinguished patronage and with such immense thoroughness, needs more than a casual nod of recognition from readers of *THE GRAMOPHONE*, and in our next number we shall include articles by Mr. Percy Scholes, the editor of "The World's Music" series, and by Mr. Sidney Grew, both of whom are well qualified—none better—to tell the gramophonist what he will care to know about the sister movement.

The Panatrope

The relationship of wireless and gramophone reproduction has decidedly taken a step into the limelight of the gramophile's stage with the Panatrope. This American invention was described pretty fully a year ago (October, 1925, Vol. II., p. 226) under the heading "The Coming Revolution?" and though it has taken a

good while to reach this country, there is no reason to doubt that it opens up all the vista of future development which was then indicated. The combination of wireless, films and gramophone in the home is now appreciably nearer, and though only wealthy modernists can take more than a detached interest in the matter for some time to come, the whole subject is one of vast interest to all speculative minds.

The Café de Paris

Our representatives had the privilege of attending the first demonstration of the Panatrope at a luncheon given by the British Brunswick Co. at the Café de Paris on October 4th. Count Anthony de Bosdari, who introduced the Panatrope with a very clever speech, deprecated the idea that it was intended in any way to compete with the gramophone. He left it to the *Daily Telegraph* to call it a "super gramophone"; in fact, he claimed nothing for it except what was abundantly justified by the subsequent records played upon it.

An American Report

A propos, one of our readers, Mrs. Cæsar Misch, of Providence, Rhode Island, writes: "Last week I put a band record on the Panatrope, using the second stage of amplification. The windows of the music-room were open and I soon saw my chauffeur run to the front of the grounds, thinking a band was passing! The sound had to travel 125 feet back to the garage where he was working, and that through windows at the front of the house, and that with only the second stage. This seems to me a significant comment on the 'real-ness' of the reproductions."

Long-playing Records

Another of our earliest readers, Dr. Francis Mead, of San Diego, California, sends press cuttings about the new Edison records which have been demonstrated in America. They are 12in. records, have 450 grooves to the inch, and are played with a diamond needle two thousandths of an inch in diameter. This implies about 20 minutes of music on each side of the record; but the newspaper reports are full of discrepancies. One of them claims 40 minutes for each side and quotes young Mr. Edison as saying: "You see, an ordinary record would have to be four and a half feet in diameter to contain as much music as there is on this 12in. one here."

Keith Prowse

While the headquarters of the Panatrope are at 34, George Street, Hanover Square, the machine is also being demonstrated at all the London salons of Messrs. Keith Prowse and no doubt will soon be found in many other centres of gramophonic interest. By the way, the range of gramophones and records which can be heard and compared in each of the Keith Prowse salons is catholic, and the casual visitor to Bond Street, Coventry Street, Cornhill, Brompton Road or any of the other of K.P.'s can, if he is in a hurry, consult the monthly list of "Records We Specially Recommend," which is compiled with real discrimination. H.M.V. and Columbia records predominate, but we notice also Brunswick, Aco and Imperial, and the omission of Parlophone and Vocalion records in the list in front of us is the only point for criticism.

That remarkably ingenious pocket gramophone, the Mikiophone, is now being treated like a Champion Pom and displayed in a luxurious box, which will make it irresistibly alluring to the Christmas or birthday present seeker. Ingenuity is a feature of Keith Prowse's. If you want to buy a Model A, B or C piano from them they send you a gramophone record played by William Murdoch or Mark Hambourg on the specified piano, which is much better than a leaflet extolling its merits.

Murdoch's

Another rendezvous which is popular among our metropolitan readers is Murdoch's shop at 461, Oxford Street, where a special recital of the new records is given on the first Wednesday of every month at the sensible hour of 7 p.m. Seats are reserved for every

one who applies in good time and postcards are sent out to invite those whose addresses are registered for this purpose. Is this convenient arrangement made by gramophone dealers in the other great cities?

The Aeolian Hall

At last a ground floor gramophone salon is being opened at the Aeolian Hall in New Bond Street. Hitherto one has had to go upstairs in the lift. This new departure adds one more to the amenities that the West End of London offers to the gramophonic flâneur.

Sesame Cabinets

We are informed that the prices of most of the Sesame Record Cabinet models have been reduced. This is good news for those to whom the price has hitherto been an obstacle. It is good news too that the adaptation of the Sesame principle to fit the lower part of pedestal gramophones has been achieved. We hope to report on this in the next number.

Dousona Models

We are also informed that the Dousona gramophones are now sold to the trade at the usual discount. Hitherto they have only been sold retail. This leaves the E.M.G. gramophones and the Virtz gramophones as practically the only specialist machines which are made for the individual purchaser.

Corrections and Apologies

There are more errata than usual to record in connexion with the October number. Firstly in the Book List contributed by N. P. (pp. 186-188), Ernest Newman's "Wagner as Man and Artist" was referred to as being published by Messrs. Dent and as being out of print. A new and entirely revised edition was, as a fact, published early this year by Messrs. John Lane, price 12s. 6d. Joseph Holbrooke's "Contemporary British Composers" (Cecil Palmer, 15s.) is, a correspondent states, now "remaindered" and can be obtained for about 5s. Another correspondent points out that "N. P." omitted any reference to the books of our esteemed contributor Sidney Grew, the editor of the excellent *Midland Musician*: "Our Favourite Musicians (Stanford to Holbrooke)," "Favourite Musical Performers (Albert Coates to Albert Sammons)," "Masters of Music (Purcell to Liszt)," and "Makers of Music (Singers and Instrumentalists)." Foulis, of Edinburgh, published them all, at 6s. each.

An editorial apology is due to our reviewer, Mr. Herman Klein for two misunderstandings in which he was involved. In one case the London Editor inadvertently and incorrectly informed Mr. Klein that the Polydor records which were sent to him for review were electrically recorded. In the August number (p. 125) it will be seen that Mr. Klein's judgment was not affected by this mistake. In the other case Mr. Klein was abroad when the September number was issued, and on his return it was not made clear enough to him that the *Klingsors Magic Garden* records (Parlophone) had been reviewed by "K. K." (p. 164), and that only the fourth side—the duet by Bettendorf and Engel—was intended for his verdict in the October number. If he had understood this, his paragraph on the second record (E.10478) would, of course, have been differently worded. Will Parlophone also please accept the apologies of a contrite London Editor?

There is no need to explain the various opinions of the Meta Seinemeyer record last month expressed by the Editor (p. 173), Mr. Klein (p. 203), and H.T.B. (p. 209). Where the doctors disagree, a Puckish proof-reader may well give the public the benefit of the joke.

Sunny

The excitement grew intense as the first night of "Sunny" at the London Hippodrome approached. It was the story of "Tea for Two" over again—great efforts to prevent the dance bands from playing the tunes beforehand. All the prophets were saying that "Who" was going to be the tune of the season. All the recording companies had their records of it ready for publication on October 8th. At the Savoy the Sylvians (that excellent new band) broadcast "Who" at about 11 p.m. on the 7th, but without announcing its name, and a few minutes later the Savoy Orpheans boldly announced "Sunny," and played it. Thus the dam was burst.

The Phonograph

The first (October) number of *The Phonograph*, published in Boston (U.S.A.) and edited by Axel B. Johnson, is finely got up and well filled with excellent matter. Seeing that it is admittedly modelled upon THE GRAMOPHONE, we may be excused for welcoming it rather effusively, and declaring that it is a much more impressive (not more ambitious) affair than our first number in the dim past. But American conditions are different from ours; and those of our readers who see *The Phonograph* will detect the differences at once. The editorial offices are at 64, Hyde Park Avenue, Boston, Mass., and the subscription is five dollars a year post free to this country.

Important Notice

Most astonishing letters reach us occasionally from readers who declare that they never get their copies of THE GRAMOPHONE till about the tenth of the month. There is no sense in this. THE GRAMOPHONE is published on the first of every month, and every reader within a day's post of London ought to get his copy regularly on the first. If his dealer or newsagent is holding up delivery unreasonably, will he let us know and we will find out whether the fault lies at our end of the transport or not? Will he also tell us whether the poster is displayed by his dealer or newsagent? It is sent out with all parcels from the London office.

Thoughts on Music

In the importance of acquiring H. L. Wilson's "Music and the Gramophone" it is possible that the desirability of having a copy of Hervey Elwes's "Thoughts on Music" may be forgotten. Both are books of permanent interest, for reference and companionship; and both make the most suitable birthday or Christmas presents among friends who are linked by the gramophone. "Thoughts on Music" is in the form of a calendar with a quotation for every day of the year, and no more charming tonic can be taken to put us in the right mood for the day's work. The only difficulty is to stop reading it. A month's quotations are devoured before you have finished shaving on the first of the month.

The Radio Times

Since the *Radio Times* has a somewhat bigger circulation than THE GRAMOPHONE it is a good thing that *The Quarrel* (between a loud-speaker and a gramophone) should have been published in the former (on October 1st) instead of the latter. But seeing that the gramophone scores heavily in the controversy, which is wittily conducted, we rather grudge it to the *Radio Times*.

Harrods

If only we had been informed in time to announce the Gramophone Exhibition at Harrods on October 18th to 22nd in our last number, we might have ensured that no reader within reach of Brompton Road should miss the unique chance of seeing the exhibition organised by the Gramophone Company in the Main Hall. Quite apart from the popular attractions of the Concert Hall, with the galaxy of H.M.V. favourites singing and playing from 2.45 p.m. to 5 p.m. and the display of H.M.V. gramophones, records and accessories on the third floor, the exhibits (showing the whole process of gramophone manufacture, needle testing and making, and record manufacture) were worth a long pilgrimage. One saw more in half an hour than in a long day's visit to Hayes; and while reproaching those responsible for not warning us about the show in good time, we can heartily congratulate them on behalf of our readers on the marvels of organisation and interest which were combined in what was primarily a commercial undertaking.

Light Opera

Mr. Herman Klein's article was already in the printer's hands when Mr. André Charlot's letter, dated October 12th, appeared in the press. This letter begins "Good comic opera is certainly better than bad grand opera, but, using the same reasoning, good circus is better than bad comic opera"; and the argument being on similar lines to that of Mr. Klein, it is important for the public to see that thinking minds are converging in the same direction from different quarters.

CORRESPONDENCE

De Gustibus Non Est Disputandum.

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 58, Frith Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of the manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

TREASURY NOTES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I notice a letter from one of your correspondents this month, acknowledging indebtedness to the lists of certain "red-hot fans." I must confess that such lists have often put me on the trail of a real "gem" of a record, and though I have neither claim nor desire to be ranked among the red-hot brethren, I venture to subjoin a list of seven records, totalling £1. Many of these records, as readers will recognise, have in the first instance been suggested by THE GRAMOPHONE reviews, but I make no apology for drawing attention to them again, on account of the really marvellous value they give.

Fonotipia	62180	Paternoster (<i>Niedermayer</i>)	£	s.	d.
"	62181	Ave Verum (<i>Schubert</i>)			
		Nazzareno de Angelis, bass	0	2	6
Velvet Face	1137	Concertino for oboe (<i>Colin</i>)			
		Leon Goossens, oboist	0	2	6
Aco	G.15962	The Derby Ram (<i>Hurlstone</i>)			
		Wilt thou be my dearie? (<i>Hurlstone</i>)			
		John Thorne, baritone	0	2	6
Beltona	245	The Hundred Pipers (<i>Lady Nairne</i>)			
		Song of the Blacksmith			
		Glasgow Orpheus Choir	0	2	6
Vocalion	B.3119	Blow, blow, thou winter wind			
		(<i>Quiller</i>)			
		(a) It was a lover and his lass (<i>Morley</i>)			
		(b) Lawn, as white as driven snow			
		(<i>Linley</i>) John Coates, tenor	0	4	0
Vocalion	X. 9727	Wiegenlied (<i>Schubert</i>)			
		Jardin d'Amour (arr. <i>Vuillermoy</i>)			
		Olga Haley, mezzo-soprano	0	3	0
Columbia	2345	Trio in C (<i>Beethoven</i>)			
		Flute, Clarinet, and Bassoon			
		A bright morning on the Alps (<i>Holst</i>)			
		Violin, Flute, and Harp	0	3	0
			£1	0	0

Miss Haley and Mr. Coates are exquisite. The little oboe concertino is absolutely tip-top—a record that one loves to listen to. I would like to draw particular attention to the Fonotipia. It is not now on the general catalogue, but may still be obtained from the Gramophone Exchange at the above price. It is the most glorious piece of devotional singing I have ever heard; the voice is magnificent, the phrasing and diction faultless, and De Angelis' voice-production is the most open and effortless imaginable. The quiet organ accompaniment is most effective, and the only possible objection that could be raised is that at times the singing is a wee bit fervent.

Kilkenny.

Yours,
W. T. E. CONDELL.

THE PERFECT GRAMOPHONE.

(To the Editor of THE GRAMOPHONE.)

SIR,—I was pleased to see Mr. Seymour's letter in the October number, and I am eagerly looking forward to his promised special sound-box for reproducing the new electrical records. Mr. Seymour's long technical experience is well known and needs no recommendation. Many have learned much in the art of recording sounds from his book on "The Reproduction of Sound" by the old method, and may I say that on comparing some of the best

examples of old recording by leading companies I feel that I must agree with Mr. Seymour and say that the new electrical records are not what is claimed for them in many ways. In certain instances they are really inferior to those made by the old method, especially in vocal records; but for massed effects in which particularisation is not looked for so much, and where a large volume of sound is required, the electric recording excels. But the light and shade of many of the orchestral pieces, however, are too extreme to be reproduced on the usual disc machine; in some piano and vocal solos, the tone is not true, but forced and strident and not well-balanced, and if the new sound-box of Mr. Henry Seymour attenuates or modifies these defects, it will be a great step towards perfection. It would also be interesting to know if Mr. Seymour thinks that the method at present used in the electric recording is capable of being varied to better purpose, or is it inherently unalterable?

Better still if Mr. Seymour would publish a further book on this unique departure from the old methods.

Rustington.

Yours truly,
J. E. B.

GERALDINE FARRAR.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Through the medium of your interesting magazine I would like to express my appreciation of the many splendid records which have been made by Miss Geraldine Farrar. Those I have collected, numbering 33, all afford me supreme delight and in my own opinion, she is the ideal dramatic soprano. I will not mention the excerpts from *Carmen* here as they are familiar to almost all devotees of grand opera at home; but I wonder how many of your readers know her brilliantly vivacious rendering of *Mignon's* laughing song, *Io conosco un garzoncel*, or the plaintive *Adieu, notre petite table* from *Manon*, with its dramatic recitative. Then there is her magnificent *Un bel di*. Hear the newer versions by Galli-Curci, Alda, etc., then listen to Farrar's interpretation and ask yourself which is the real Cho-Cho-San. On the reverse side of this "Butterfly" disc is *Vissi d'arte, vissi d'amore*, and here, surely, the great diva reaches perfection. The tone is beautifully round, the long phrases are well sustained, and the artistic portamento is exquisite. Lastly, I would urge every lover of opera to procure her recording of *Connais-tu le pays?* (with violin obbligato by Kreisler). This lovely old air is sung with true understanding, and the record displays all that rare vocal charm which belongs to Farrar alone.

York.

SIDNEY YOUNG.

[Readers should be warned that the record of *Un bel di* and *Vissi d'arte*, D.B.246, is in the Evergreen section.—ED.]

FREDERICK DELIUS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I am taking the liberty of writing, through the medium of your fine paper, on behalf of a modern composer, namely, Frederick Delius.

It is a mistake for people, and in particular the recording companies, to imagine that Delius is not widely appreciated. The trouble lies in the fact that many a music-lover has seldom, or perhaps never, heard any of this composer's music. It is, therefore, up to the recording companies to display his works.

Of all the great modern composers, Delius is the worst represented, on the gramophone and elsewhere.

Columbia have given us a violin sonata, but the recording is painfully out-of-date. H.M.V. can show a few more works, of which the recent 'cello sonata is a masterpiece. But the rest are feeble and inadequate. The new electrical processes open up enormous possibilities for music of intricate harmony, such as that of Delius, and I think it would pay H.M.V. and Columbia to re-record their previous attempts.

As a further work, I would suggest his piano concerto, or the first violin sonata.

I sincerely hope you will see your way to insert this in your paper, and that other Delius-lovers will support me.

I am, dear Sir, yours etc.,

Clifton.

A. L. F. HILL.

THE GRAMOPHONE HOUR.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have just been listening to the week's concert of new gramophone records, which is a regular feature in the broadcast programme during the luncheon hour on Thursdays. Perhaps not many of your readers are able to listen-in at such a time, and I should like to be allowed to set down, while the details are still warm in the recesses of a slightly mendacious memory, an outline of the musical feast which I was fortunate enough to hear. This was more or less the order of the items:—

Fugal variations on the theme, *Mort d'une vieille vache*. Moreton-in-the-Marsh Asthma Hospital Wind Band.

Tenor solo from the opera, *Drive!etto*. The record collapsing half-way through, the identity of the tenor was not disclosed, the announcer passing on with apologies to

Spanish one-step, *My Valencian Home*, *Sweet Home*. Rotherhithe Symphonic Syncopated Philharmonic Orphean Brawlers.

Humorous song, *Mine is Onions (and a Spot of Tripe)*. Charlie Chasemee.

Violin solo, *Atmospherics*. With effects. (Rasper record.)

Reminiscences of Scotland. Caledonian Combined Undertakers' Band.

Duet, *I Jazz in the Moonlight with You*. Gertie Gusher and Horatio Montmorency.

Uncommon record, *The Lost Chord*. Hand-saw, Hammer, Pliers, Spanner and Grand Piano.

There were some half-dozen more sentimental and/or syncopated songs, but further cataloguing would be tedious. Towards the very end, as if by an afterthought, the announcer slipped in a piano solo by Sapellnikoff. With this exception there was not a record to which "K. K." would have devoted a paragraph, or "Peppering" a special mention. Those who regret having to miss this wireless hour, in which they might hope to hear some of the new records which sound so attractive as described in THE GRAMOPHONE, may be comforted.

I am a great admirer of the B.B.C. Some of their recent programmes have been as excellent in their respective kinds as one could hope to hear. The gramophone hour stands almost alone as a period in which anything is considered good enough, over which the minimum of trouble need be taken. It seems hard to understand this perfunctory attitude of broadcasting towards its elder sister. Can it be professional jealousy?

Yours sincerely,

London, N.W. 3.

JOHN CHRISTOPHER.

STRAIGHT OR CRUMPLED HORNS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—As I don't want the job of replying to the flood of correspondence which I foresee may be evoked by your references to the Balmain with the Wilson horn, I shall be glad if you will allow me to say at once that I have not departed from the "straight" path.

The horn, as a careful perusal of your Expert Committee's Report will show, is a Balmain horn constructed to a mathematical formula supplied by Mr. Wilson.

The improvement justifies the mathematics, and the horn will hold the field until such time as a more accurate formula can be worked out by Wilson or some other mathematical genius.

Yours faithfully,

Ashtead.

C. BALMAIN.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—What are we poor bewildered gramophone lovers to make of the clash of statement in your latest issue? I find on page xviii. that the new Columbia is heralded by an imposing array of diagrams, including weird and wobbly lines, and the statement that "it would have been easy to have adopted a large open chamber, but this was not in accordance with true acoustic principles." I find from page 174 that you have no doubt that the Balmain with the Wilson horn is giving you results of which you say that "nowhere else at this moment in the whole world can even a faintly comparable performance be given of the latest recordings." I remember, however, that your recent diagrams of the Balmain showed that the maker uses what appears to be

merely a straight tube, flared though it was shown to be. I also see on page 185 of the present issue that Mr. Wilson and his mathematics are responsible for the latest Balmain horn.

Now what I wish to know may be put very simply, *i.e.*, did your Expert Committee, when commissioning Mr. Wilson to design the new horn, know that he intended to depart from the "true acoustic principles" mentioned by the experts, presumably, of one of the greatest gramophone companies in the world? If so, why?

Yours inquiringly,

London.

ROSA DARTLE.

[A phrase from Henry More's *Divine Dialogues* (1713) seems appropriate: "This seems a smart dilemma at first . . . yet I think neither horn is strong enough to push us off from our belief in the existence of a God."—ED.]

INTERPRETATION.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Surely Mr. Klein is less than fair to Meta Seinemeyer when he complains that her interpretation of the "Softly Sighs" aria from Freischütz is not in line with "the accurate tradition, direct from Weber himself . . . of the manner in which the famous air should be interpreted." This is the dead hand with a vengeance! The only "should be" in interpretation is that of the artist's own disciplined creative imagination.

Yours faithfully,

Great Yarmouth.

A. R.



BOOK REVIEW

THE MUSICAL DESIGN OF THE RING. By A. E. F. Dickinson ("Musical Pilgrims" Series, edited by Arthur Somervell). Humphrey Milford, Oxford University Press, 1s. 6d.

The chief merit of Mr. Dickinson's book (apart from its low price) is that it is concerned almost entirely with the music of *The Ring*; the story and other unmusical elements are compressed into tabloid form and the space that they occupy in the volume is negligible. Right at the beginning the author presents us with a list of seventy *leit-motifs* and in his remaining pages he devotes himself exclusively to their elucidation, giving us their original meanings as he conceives them, estimating their relative importance, cataloguing their employment in each of the four operas, and noting the gradual expansion of their original significations.

The list of *motifs*, though not the only one of its kind, should prove really useful both to gramophiles and others. I could wish that attention had been drawn to the connexion between No. 1 (*The Ring*) and No. 6 (*Walhalla*), and the label "Ruin" for No. 12 fails to show its vital relationship to No. 10, "The Rhine-maidens longing for gold." But no two people agree about the nomenclature for these pregnant phrases, and most of Mr. Dickinson's carefully considered titles are at least as good as any others.

I must, however, confess to some disappointment with the later part of the volume. Interesting though Wagner's use of his *motifs* undoubtedly is yet the *motifs* themselves are only one element—the scaffolding, shall we say?—in the music of *The Ring*, and I think Mr. Dickinson might with advantage have referred to other features of the scores, even if such digression from his main theme had compelled him to modify his title. As it is, much of his book is far from easy to read. To take an instance at random, his description (on page 35) of *Götterdämmerung*, Act III., Scene 2, runs "Siegfried's Recapitulation. His Funeral Music. *Special entries*: Nos. 19, 30, 28, 27, 36,* 63." This sort of thing, involving as it does a series of references to the list of *motifs*, followed by a laborious examination of the scene in question is apt to discourage all but the most enthusiastic Wagnerians. It is to these, however, that the author avowedly addresses himself and those of them who do not feel competent to find their own way through this intricate maze will find him a reliable guide.

P. L.

National Gramophonic Society Notes

(All communications should be addressed to The Secretary, N.G.S., 58, Frith Street, London, W.1)

Subscriptions

Members will save us a good deal of postage and correspondence if they will pay their subscriptions *now*. We are very grateful to those who have already done so.

Resignations

There have been several resignations from the Society this year, the reason given being generally that the cost of the records is proving too great in view of the number of other records which must be afforded in these days. On the other hand we get so many enthusiastic letters from members who *do* appreciate the importance of the work which the Society is doing that we regret all the more the weak faith of the few who are dropping out just at the most exciting moment. After all, eleven shillings a month for an average of two twelve-inch records is not a very exacting outlay, and only a very small percentage of readers of THE GRAMOPHONE could not afford this if they realised the privileges.

New Recording

It is hoped to distribute the first batch of this season's records before Christmas. Besides the record of Purcell Fantasies, the two records of the *Phantasy Quintet* have been heard and passed by Dr. Ralph Vaughan Williams; and the *Violin Sonata* record, played by Eugene Goossens himself with M. André Mangeot, has been passed by the latter for publication. These four records are the last of the old recordings, and if the tests now being made by the Spencer Dyke String Quartet by electrical methods are successful, the Schubert *A minor Quartet* may be ready for distribution in the first batch.

The Music Society Quartet

In justice to that fine violinist Mr. Boris Pecker it must be explained that although on the labels of the *Peat Reek* record (already issued) and of the *Phantasy Quintet* (next to be issued) the name of M. André Mangeot appears first, as the founder and leader of the quartet, in the recording of both these works Mr. Boris

Pecker led the ensemble while M. Mangeot played second violin. This interchange of leadership has been a charming feature of the Music Society Quartet for many months.

Purcell Fantasies

The article by M. Mangeot, which gives a special interest to the *C minor Fantasy* (BBB, already issued), was first written in French for the *Monde Musical* and then written in English for *Music and Letters*, the editor of which has allowed us to reprint it and to use the blocks of music type. We acknowledge the courtesy with gratitude.

Music and the Gramophone

Have you got a copy of H. L. Wilson's book yet? Compiled by a member of the Society, it should be in the hands of all his fellow-members.

The Voting List

Final figures of the results of the voting show that only 167 members felt energetic and competent enough to express their choices, and the Advisory Committee is justified in assuming that a great many members are contented to leave the final choice of the programme to its discretion. Actually the voting is as follows:—

Mozart, *Symphony in C major*, 110 votes; Beethoven, *Quartet in F major*, Op. 135, 100 votes; Beethoven, *Quartet in F minor*, Op. 95, 97 votes; Schubert, *Quartet in A minor*, Op. 29, 93 votes; Brahms, *Horn Trio*, and Corelli, *Concerto for Christmas Night*, 92 votes each; Beethoven, *Septet in E flat*, 83 votes; Bax, *Oboe Quintet*, 80 votes; Delius, *Summer Night on the River*, and Brahms, *Piano Quartet in G minor*, 76 votes each; Debussy, *Danse Sacrée* and *Danse Profane*, 75 votes; Ireland, *Phantasy Trio*, 68 votes; Brahms, *Sextet in G major*, and Ravel, *Quartet in F major*, 66 votes each; Mendelssohn, *Quintet in A major*, 60 votes; Dvorák, *Quintet in E flat*, 57 votes; Beethoven, *Quintet in C major*, 55 votes; Peter Warlock, *Serenade*, 48 votes; Scarlatti, *Christmas Cantata*, 23 votes; and Strauss, *Piano Quartet in C minor*, 20 votes.



Gramophone Societies' Reports

AGRICOLA GRAMOPHONE SOCIETY.—Tuesday, October 12th, 1926. "Query" competition. First prize: Records to the value of 13s., won by Mr. L. G. V. Koster, with 42 points out of a possible 54; second prize, value 6s. 6d., won by Mr. F. A. Nicholls with 39 points; third prize, value 4s. 6d., won by Mr. C. P. Ellwood, with 38 points. October records presented by the Vocalion Company and selections from the Columbia and H.M.V. new issues were also played. Hon. Secretary: EDWARD U. BROCKWAY, Office of Commrs. of Crown Lands, 1, Whitehall, London, S.W. 1.

BIRMINGHAM GRAMOPHONE SOCIETY.—Meetings of the society were held during the second and fourth weeks of September, at which the records kindly sent us by the Parlophone and Vocalion companies were tried over, but as the attendances on both occasions were decidedly small, owing no doubt to the holiday season, these will again be incorporated in later programmes and a more detailed account then given.—CHARLES SUMMERFIELD, *Secretary*.

BLACKBURN AND DISTRICT GRAMOPHONE SOCIETY.—On October 12th Dr. Roe presented the society with a "Pot Pourri of Gilbert and Sullivan," and it was easy to see by his enthusiastic reception that these two masters of humour and melody still retain a high position in the minds of our members. The programme consisted of items (instrumental and vocal) drawn from *Trial by Jury*, *Yeomen of the Guard*, *Ruddigore*, *Mikado*, *Gondoliers*, and *Patience*; after the conclusion of two hours' real enjoyment Mr. Hesmondhalgh, in moving a vote of thanks to Dr. Roe, voiced his appreciation and thanks to him for the entertainment the company had received at his hands. Mr. C. A.

Critchley, in seconding the motion paid tribute to Dr. Roe's recital and thanked him most heartily for the way he had presented such a variety of "Gems." Mr. Critchley also remarked upon the good work the society was doing in fostering better musical appreciation, and said that they were to be complimented upon the keen interest all members took in this object. It was noteworthy that although the society is only six months old it boasts a membership of over seventy members, and that the average attendances for the fortnightly meetings held throughout the summer was forty. Dr. Roe, in replying, thanked all for the gracious hearing they had given him. He said that he was a great lover of Gilbert and Sullivan operas, and he likened the two composers to a seidlitz powder: take them separately nothing happens, but together one could not help but to bubble over with an effervescence of joy.

In conclusion the secretary mentioned that the committee were arranging to hold a dance and whist drive, and also that Miss A. Longworth, A.R.C.M., had consented to give a course of lectures on "Music and its Appreciation."—T. C. EGAN, *Hon. Secretary*.

BRADFORD GRAMOPHONE SOCIETY.—The first of the series of public gramophone recitals of our society was given on the 22nd inst, when our old friends Messrs. Joshua Marshall and Co., Ltd., kindly obliged with a first-class demonstration of H.M.V. records on an electrically driven instrument. The president of the society, Mr. H. Watson occupied the chair, and gave a very hearty welcome to the members of the society and the public of Bradford for this opening performance. Mr. H. Rowntree was the demonstrator, and with his usual piquant little lectures on musical form and history delighted everyone present.

The programme was admirably arranged and included everything from sublime grand opera to military marches, with items from Rosa Ponselle to Sir Harry Lauder. The evening began with the perfectly designated *Pomp and Circumstance*, by Elgar (Royal Albert Hall Orchestra), which positively abounds with captivating melodic lines. The Wagnerian example was *Siegfried's Funeral March* from *The Twilight of the Gods*, and the impression one obtained from this was centred round the massive yet orderly construction and the power of force which emanates from it. One of the most delightful records played was Guilman's organ solo, *Prayer and Cradle Song*, which is a remarkably fine example of organ recording, and this particular piece of work has reproduced the instrument to perfection. Of the vocal items the Alma Gluck and Louise Homer duet, *O that we two were Maying*, was very fine indeed and the John McCormack and Caruso records were very popular, and greatly applauded. A very hearty vote of thanks was given to Mr. Rowntree at the close, who suitably replied.

Our next meeting is on October 13th, when we are indebted to the Cabinet Gramophone Co. for the use of one of their Fullotone instruments, and an admirable programme of Parlophone records is being arranged.—MRS. WATSON (*Hon. Secretary and Librarian*), 57, Aireville Road, Bradford.

BRIXTON GRAMOPHONE SOCIETY.—The demonstration of the "Viva-Tonal" gramophone attracted a large audience to the October meeting, and although the model provided for the purpose was not perhaps as adequate as might have been wished, still its performance was such as to indicate that the new Columbia product is one to be reckoned with. Fibrists will note with satisfaction that, by very many of the audience, the tone of the machine was voted to be better with fibres than with the steel needles which the demonstrator was using. It may safely be predicted that much will be heard of the "Viva-Tonal" gramophone during the coming season. Through the kindness of the Vocalion Company we are able to add to our library a selection of records from their October supplement, amongst which those by Miss Luella Paikin and Mr. Roy Henderson should certainly be heard. Next month Mr. E. Vincent will provide the member's programme and Mr. G. W. Webb will give another of his valuable technical talks. Visitors heartily welcome. All enquiries to J. T. FISHER, 28A, Fieldhouse Road, S.W. 12.

CARDIFF AND DISTRICT GRAMOPHONE SOCIETY.—A general meeting took place at the Foresters' Hall, Charles Street, on October 7th, Mr. W. E. White being in the chair. In the prolonged temporary absence of the secretary Mr. Fred Evans was appointed as acting secretary and Mr. L. F. Holloway as treasurer. A committee of six was elected to act with the officers, and as the outcome of long discussions an attractive syllabus was framed for the season. The first meeting will take place on October 21st, at the Foresters' Hall, thence at intervals of three weeks, always on Thursday evenings at 7.30. Enquiries invited, and should be addressed to Mr. Fred Evans, at 31, Africa Gardens, Cardiff.—TREVOR PRICE, *Hon. Recording Secretary*.

DEWSBURY AND DISTRICT GRAMOPHONE SOCIETY.—The season began on September 28th, the Mayor of Dewsbury presiding over a crowded hall. The programme, given by Mr. J. T. Auty, consisted of a demonstration of the latest His Master's Voice records on one of the new model machines. All tastes were catered for, and those who thought the latest whispering baritone record too "low-brow" were appeased by the *Prize Song* from the *Master-singers*. An interesting item was that of Dame Melba's farewell speech, a record which will well serve as a memento for those who heard the speech broadcast and a very faithful reproduction for those who did not.

On October 12th members of the committee contributed half an hour each to a very enjoyable evening. The programme was shared by members of the committee. The first half hour, provided by Mr. Brown, of Batley, consisted of Purcell songs and violin sonata. Two further half hours were used for demonstrating the Vocalion records, kindly presented to the society's library by the Vocalion Company, these half hours being separated by a Mozart recital provided by Mr. Manning, a recently co-opted member of the committee.—R. D. KEIGHLEY.

THE EALING RECORDED MUSIC SOCIETY.—The fifth annual meeting of the above society was held on Thursday evening, October 7th, in Mr. C. Bensted's audition room, West Ealing, W. 13. Mr. E. Bensted was re-elected president, Mr. J. C. Edy chairman, Mr. W. J. Ross (*vice* R. J. Paine) District Station, Ealing, W. 5, secretary and treasurer. Committee: Messrs. Aylott,

Bradley, Easter, Ferreira, Glaysher, Jones, Seymour, Sterling, and Redstone. After the usual preliminaries had been gone through some new issues were played. The best amongst them being H.M.V., D.A.788, D.B.909, E.435, C.1276, C.1275, D.B.949, D.1120, B.2343; Columbia 4029, 4004.

The next meeting will be held on Thursday, November 4th, when the president will give a lecturette followed by some new issues. Visitors are welcomed.—R. J. PAINE, *Secretary*.

EAST LONDON GRAMOPHONE SOCIETY.—With the passing of the holiday period the above society opened their winter season with a demonstration of the Apollo Super IV., kindly lent for the occasion by Messrs. Craies and Stavridi, before a crowded audience. The programme of twenty records included various makes, recording processes, and artistes—each one in itself being a really good test for a gramophone. That the Apollo Super never failed is sufficient recommendation of its good qualities. If any fault could be found it was perhaps a good one—that being its tremendous volume. It is not often that we are able to play in our spacious hall an internal horn machine with a soft tone needle, but this was the case with the Apollo, and its rendering with fibre needles was such that a fibre devotee would glory in.

However, "realists" will be "realists," and perhaps they were a little justified in saying that there was a shade of the "romantic" about the machine. But then what would you! The manufacturer would have a difficult task to suit everyone's taste in production unless possibly they supplied their machines with "umpteenth" sound-boxes, viz.: "special for pianos," "good for the bass," "the bird notes of the soprano," etc., etc., etc. The Apollo machine is assembled with every care and the tone-arm and amplifier, although differing from most others, embodies perhaps the first real step to perfect internal horn amplification. The cabinet work is exquisite. Altogether a very fine machine.

The remainder of the evening was taken up by the playing of September issues on the society's machine fitted with the new "Dore" tone-arms. Mr. Dore, a vice-president of the society, designer and producer of these tone-arms, pointed out that they were not commercial propositions, but the pity is that they are not, because it was a sheer joy to find the society's machine behaving itself in such an excellent manner. Mr. Dore has promised the use of his tone-arms to the society, so absent members and friends will have a further opportunity of hearing these excellent productions at subsequent meetings. Records kindly sent by the Vocalion Company were played, together with H.M.V., Columbia, Parlophone, etc., gathered together by the hon. secretary from some of our dealer members.

The meeting closed with hearty votes of thanks to Messrs. Craies and Stavridi for the loan of the Super-Apollo, to Mr. Dore for the demonstration of tone-arms, and to Messrs. Reeves and Turner for the loan of the records for the evening.—W. J. WORLEY, *Hon. Secretary*.

EDINBURGH GRAMOPHONE AND PHONOGRAPH SOCIETY. This society holds its first meeting for the season on October 13th, at 7.30 p.m., at 5, Manor Place, when a programme of recently issued records will be provided. The society will meet at fortnightly intervals from the above date to December 22nd, 1926, and at fortnightly intervals from January 12th to April 20th, 1927. Intending members should be present at the opening meeting or should communicate with the secretary, Mr. James McClure, 42, Eastfield, Joppa, Edinburgh.—J. H. B.

THE GLASGOW AND DISTRICT GRAMOPHONE SOCIETY.—A large and appreciative audience attended the opening meeting of the society on September 20th. The programme consisted of recordings of grand opera and was selected from the repertoire of the British National Opera Company, to be played in Glasgow during their forthcoming visit. The reproductions were all of high merit, comprising old and new recordings, and were reproduced on the new H.M.V., Columbia Viva-Tonal, and Hines machines. President James C. Stewart presided with his usual efficient manner.

New members are welcomed; those seeking information relative to the society and its work should communicate with the hon. secretary, T. Macfarlane, 66, Prince Edward Street.

The second meeting of the session, in the Ca'doro Restaurant, on Monday, October 11th, took the form of a members' competition for vocal and instrumental recordings, and many fine examples of old and new recordings were submitted by the members taking part. Conspicuous amongst a very representative lot of vocal records was *La Paloma*, in Spanish, sung by de Gogorza. This, we believe, is a new recording, and if so this may be responsible for an apparent greater clarity in the tone. The other side of this disc is *La Partida*,

by the same singer, and is also a splendid example of his vocal artistry. Another fine disc entered was Caruso's *Bianca al par di neve alpina* (Meyerbeer); the singing here is less harsh than is usual in records by the great tenor; here again the reverse side contains an equally good recording by Caruso, *Uocchi celesti* (H.M.V., D.B.115). The outstanding record in the instrumental section was, we think, the *Naila Waltz*, a pianoforte recording by Backhaus (H.M.V., D.B.926). President James C. Stewart presided over a very successful meeting.

On November 22nd we are to have a visit from Mr. Walter Yeomans, of the H.M.V. Company Educational Department, who will talk to us on "The Message of Music." Members please note.—T. MACFARLANE, *Hon. Secretary*.

HALIFAX AND DISTRICT RECORDED MUSIC SOCIETY.—

The first annual meeting was held on September 28th. The balance sheet and report showed a good year's working, £20 6s. 8d. being the balance in hand. To have had a membership of 164 in the first year was considered very satisfactory. The syllabus for the coming winter session was announced, lecturers who had promised dates including Mr. Walter Yeomans, Dr. A. C. Tysoe, F.R.C.O. (Leeds), Mr. Moses Baritz (Manchester), and Mr. Julius Harrison. All the officials were re-elected. The rest of the evening was taken up with a number of members' favourite records and some new issues of Vocalion records. The first meeting of the new session on October 12th was held at the Imperial Café. The first part of the evening was occupied judging records in a soprano solo competition. The winning record was *Lo, here the gentle lark*, sung by Galli-Curci. After the interval there was a sale of members' surplus records.—J. S. WARING, *Hon. Secretary*, "Avenham," 15, Willow Field Road, Halifax.

THE HARROGATE AND DISTRICT GRAMOPHONE SOCIETY

came into existence on Monday, October 4th, when a meeting of those interested was held in the Harrogate Y.M.C.A. The gathering was greatly assisted in its deliberations by Mr. J. S. Waring, hon. secretary of the Halifax Society, who sent much valuable information to the organiser of the meeting. Mr. A. Osborne Eaves was elected chairman, Mr. H. W. Lambert, of 40, Regent Terrace, Harrogate, hon. secretary, and Mr. E. J. Welsh, hon. treasurer, together with a small committee. It was decided that the subscription should be 5s. per member and 2s. 6d. for each member from the same household. The meeting decided to open the session with a recital, which took place on Tuesday, October 12th, Mr. J. Ashton, manager of the Harrogate branch of the Gramophone Company, kindly lent a splendid instrument for the occasion. The weather was wretched and the gathering was not so large as anticipated. The chairman made an appeal for members and about twenty were enrolled. Many who could not attend have also promised to join. A comprehensive programme of celebrity records was given and greatly enjoyed, Mr. H. W. Lambert making a very capable demonstrator. His descriptions of the pieces played was most interesting. It is proposed to hold the regular meetings every Thursday fortnightly, commencing on October 21st, and any gramophone enthusiast in the Harrogate district is asked to communicate with Mr. Lambert.—C. W. REYNARD, *Press Secretary*.

HUDDERSFIELD GRAMOPHONE SOCIETY.—At a meeting of the society on September 23rd, in the Temperance Hall, Messrs. Henshaw and Palmer (two members of the society) gave a programme, chiefly of light music, including the *Allegretto* from Beethoven's *Seventh Symphony*, two madrigals by the English Singers, the *Andante* from Beethoven's *Kreutzer Sonata*, 'cello soli by W. H. Squire, and items by De Groot and the Piccadilly Orchestra.

At the following meeting, on October 7th, we were indebted to another member, Mr. F. Sykes, for a fine programme, most of the items being new H.M.V. electrical recordings. Especially popular were a duet from Verdi's *Forza del Destino*, by Hislop and Granforte, a song by Hislop, and Liszt's *Liebestraume*, sung by Schipa. Other items were a song by Sir Harry Lauder, *Midnight Review*, sung by Chaliapine, *Indian Love Lyrics*, played by De Groot, and an extremely humorous song by Layton and Johnstone. The audience showed its appreciation very heartily at the end of the recital, when a vote of thanks was passed to Mr. Sykes for a wonderful evening. The Vocalion Co. have sent us a selection of excellent records for the library. Particularly worthy of note are *Chanson Bohème* from *Carmen*, by Phyllis Archibald; songs from *Louise* and *Pagliacci*, by Selma D'Arco; Tartini's *Trio in F major* for two violins and piano, and songs by Roy Henderson and Frank Titterton.—F. C. PALMER, *Hon. Recording Secretary*.

LEEDS GRAMOPHONE SOCIETY.—A special feature at our meeting held at headquarters on October 6th was a demonstration of the latest Columbia gramophone, kindly lent by Lloyds, Columbia House, Albion Place, Leeds. A good attendance of members resulted in a good discussion on the technical aspect of machines and we were promised a new combination of ideas by one of our technical enthusiasts. The first part of the evening was devoted to Columbia records, the second part to the October numbers sent to the society by the Vocalion Company. The records from the Parlophone Company did not arrive in time for the meeting. Several new members were enrolled and voted a profitable evening.—HARRY SMITH, *Hon. Secretary*.

LEICESTER AND COUNTY GRAMOPHONE SOCIETY.—

—October 11th was a member's competition night when the prize was won by Mr. C. M. Abell. Our new headquarters are proving much more satisfactory in every way and the outlook for the present session is very encouraging. The society has decided to purchase another machine, and a decision will be made after the meeting to be held on October 25th, when we are to hear the latest H.M.V. and Columbia models in competition. All interested are given a special invitation to be present.—W. H. ABELL, *Hon. Secretary*.

LIVERPOOL AND DISTRICT GRAMOPHONE SOCIETY.—

The inaugural meeting of the 1926-27 session was held on Monday, September 13th, the first part of the programme consisting of a number of the most outstanding records from recent issues, amongst which may be mentioned the very fine rendering of the *Tannhäuser Overture*, as played by the Concertgebouw Orchestra of Amsterdam, the strikingly impressive *Coronation Scene* from *Boris Godounov*, with Chaliapine as the star, and the spirited singing of Horace Stevens in the catchy air, *Sulla poppa* from the now little known opera *La prigioniera di Edinburgo* of Ricci.

For the second part of the programme Mr. Ralph Sleigh submitted a popular selection, marked by much tunefulness and received with high favour, the items including some choice records of such old favourites as Raff's *Cavatina* by Elman, *Naila Waltz* as played by Backhaus, and a rendering of Easthope Martin's *Evening Song* as an organ solo by Herbert Dawson.

The committee of the society have made arrangements for a number of lectures to be delivered during the current session on subjects of interest to gramophonists who are also music lovers in the best and widest sense. The first of these lectures was given on Monday, September 27th, when Mr. T. Pennycuik, B.Sc., spoke on "The Development of Keyboard Instruments and Music," and illustrated his remarks by playing a selection of period music on the virginal, clavichord, spinet, and pianoforte. In an absorbingly interesting way the lecturer traced the development of both instruments and music, from Elizabethan days to modern times whilst his delightful playing of the old time fore-runners of the piano—one dating back to the sixteenth century—added much charm to the talk. Space will not permit of a detailed report of the lecture, but its scope may be gathered from the programme of music, which included five pieces from the Fitzwilliam Virginal Book, a number of Bach preludes and fugues for clavichord, works by Daquin, Couperin, Scarlatti, Handel and Haydn for spinet, and some pianoforte music of Beethoven and Bach.

At the conclusion the audience were treated to some wonderful examples of pianoforte music from the works of Schubert, Chopin, etc., as recorded by Lamond, Pachmann and Backhaus, on the Bechstein-Welte Electric Reproducing Piano, an instrument with astounding and almost uncanny powers.

A gramophone society meeting without a gramophone or a record, but one which no gramophile worthy of the name would care to miss.—J. W. HARWOOD, *Recording Secretary*.

MANCHESTER GRAMOPHONE SOCIETY.—The annual general meeting was held on October 11th, the balance sheet disclosing a very satisfactory financial year and great promise for the new season, of which this was the opening meeting. A demonstration of Parlophone records followed, the high quality of which was greatly appreciated by the audience, the greatest applause being given to the Irmier Madrigal Ladies' Choir in two exquisite records, *Grüsse* (Mendelssohn) and *Guten Abend, gut' Nacht* (Brahms), the State Opera House Orchestra, Berlin in Haydn's *Surprise Symphony*, Alfred Jerger in *Doch eines Abends spät* (Meistersinger), Marek Weber and Orchestra in *Kol Nidrei*, and Emmy Bettendorf in *Senta's Ballade* and *Who is Sylvia?* The committee take this opportunity of tendering their sincerest thanks to the Parlophone Company, who generously presented all the records on the programme for the use of the society's library. Subscriptions are now due and should be paid without delay to the hon. secretary and treasurer,

Mr. C. J. Brennard, Mirfield, Wood Road, Whalley Range, Manchester.

On November 8th a Direct Comparison Test will be held between the new H.M.V. and the Viva-Tonal Columbia instruments.

NELSON AND DISTRICT GRAMOPHONE MUSIC SOCIETY.—

The first meeting of the second session of the above society was held on Tuesday, October 5th, with Mr. C. H. Bateson in the chair, and Mr. Moses Baritz as the lecturer. He took as his subject *Parsifal* and illustrated his remarks with some capital records. Both the music and the lecture were greatly enjoyed.

The syllabus for the winter includes some very good things, and all interested are invited to communicate with the secretary, Mr. H. C. Wood, 18, Malvern Road, Nelson. Meetings will be held fortnightly, in the Borough Café, Leeds Road.—MARGARET E. WADDINGTON.

THE NORTH LONDON GRAMOPHONE SOCIETY.—Hon.

secretary: L. Ivory, 34, Granville Road, Stroud Green, N. 4. Saturday, October 9th, to a well-attended meeting, Mr. Ivory's annual demonstration of his H.M.V. gramophone, with No. 2 sound-box especially tuned for a programme consisting mostly of new electrical recordings. Chair: Mr. Norman F. Hillyer, with some prophecies of imminently impending improvements in the representation of above types. Artists: Royal Albert Hall Orchestra, Galli-Curci, Arthur de Greef, Royal Choral Society, Caruso, M. Marcel Dupre, Isolde Menges, Edna Thornton, Kreisler, Bori and Schipa, Herbert Dawson, Backhaus, De Gogorza, Jeritza, Alma Gluck, Gigli, Heifetz, and others. Extraordinarily realistic reproduction most gratifyingly received. Several presentation copies of current Vocalion issues also appreciated duly. Next meeting, Saturday, November 13th: The Apollo Super IV., Messrs. Craies and Stavridi.—WILLIAM J. ROBINS, *Hon. Recording Secretary*.

NORTH WEST GRAMOPHONE SOCIETY.—At the meeting on

October 10th the first section of the programme consisted of a selection of old and new Gilbert and Sullivan records. The comparison showed up the marked improvement in recording, but the respective performances were the subject of divided opinion, and on balance old and new records shared the honours fairly evenly. Section 2 was a recital of new issues, of which the outstanding item was the Hislop-Granforte. Mark Hambourg's rendering of the second *Hungarian Rhapsody* provoked strong comment, but obtained no converts from the Paderewski camp. The *Mefistofele Prologue-Finale* aroused much interest, and devotees of Chaliapine who think that here they have the great man on a "black label" record are advised to try before they buy!

Next meeting, November 14th, 8 p.m., at 74, Warwick Avenue, Maida Vale. Programme, string music.—E. G. LAMBLE, *Hon. Secretary*, 51, Balmoral Road, N.W. 2.

PRESTON AND DISTRICT GRAMOPHONE SOCIETY.—We

opened our fourth season on September 7th, 1926. A fine concert was provided on an His Master's Voice gramophone, kindly supplied by Mr. Staveley, one of our local dealers, to whom we tender our most sincere thanks. Outstanding records of this concert were: *I am the spirit that denies* (Chaliapin), *Capriccio Valse* (Erika Morini), *Slander is a whispering zephyr* (Marcel Journet), *The Question and Answer* (organ, R. Goss-Custard). The success was shown by the enrolment of nineteen entirely new members.

Our concert on September 21st, which was confined to Parlophone products only, was a very enjoyable evening, through the kindness of the Parlophone Record Co., Ltd., who supplied the records, framing up a complete programme; our very best thanks are due to them for their kindness. *Zigeunerweisen* (violin, Tossy Spiwakowsky), finely played record; *Concerto for Violoncello in B minor* (Emanuel Feuermann), fine 'cello tone, worthy of a place in any collection; the Marek Weber record, *Tea for two* (fox trot), apart from dancing it is quite pleasant to listen to; other items from E. Bettendorf (soprano), R. Howe (baritone), John Perry (tenor), Fritz Jökl (soprano), and the Edith Lorand Orchestra made up a very happy evening. The following officials were appointed to carry on our fourth season: Chairman, Mr. G. Meagher; vice-chairman, Mr. M. Nicholson; hon. secretary and treasurer, Mr. W. Weal; committee, Mr. C. Sharples, Mr. E. Neild, Mr. T. Taylor, Mr. J. Beattie. Particulars as to membership, apply W. WEAL, *Hon. Secretary and Treasurer*, 250, Lancaster Road, Preston.

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.

—Our annual general meeting was held on September 21, and although the attendance was not as large as we should have

liked, quite a number of useful suggestions were put forward in relation to our policy for the ensuing season. Mr. Duncan Gilmour, junr., was re-elected president, Mr. J. H. T. Holmes as vice-president, and the committee and officers were also re-elected *en bloc*. The society's financial condition is healthy, a substantial balance being carried forward, and altogether the year has been a most successful one, notwithstanding the "competition" of wireless.

On October 5th we had a demonstration of the latest H.M.V. portable machine, and it certainly proved to be a revelation in tone and volume. With the term "portability" we are rather inclined to associate tonal limitations, but this certainly does not apply to the machine in question. We tested it on all classes of records and can recommend it as one of the best for neatness, compactness, and, what is most important, reproductive capabilities.—THOS. H. BROOKS, *Hon. Press Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—The

programmes at the last concert on September 26th, were very interesting and diversified, and, had there been room a longer notice could have been given, especially of those items which have not become hackneyed, but at present this is not possible. By the time these lines appear the concerts of October 30th will have taken place, and the technical sub-committee repeated by general desire their lecture on sound-boxes which they gave on August 26th. The technical aspect of the gramophone is bound to attract more attention in the future, and its exposition by qualified experts should receive the recognition of all who place the gramophone and music in their proper perspective.—S. F. D. HOWARTH, *Reporting Secretary*.

SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—No

apology was needed for a second Wagner evening this year, the attendance on Monday, September 13th being so good as to show that a programme under the title of "An evening with the Master of Bayreuth" was a draw. One of our members, Mr. L. G. Boomer, took charge, and, by way of showing appreciation of the efforts of the Parlophone Company to provide us cheaply with excerpts from Wagner's works, made of it practically a Parlophone evening. I am afraid that Mr. Boomer must have found great difficulty in deciding what musical items he could use out of so vast a store having in mind that only one hundred minutes were at his disposal. However, with examples from *Tannhäuser*, *Lohengrin*, and the *Mastersingers* he gave us a most entertaining evening, utilising the pianoforte to illustrate themes. After the interval music had to give way to a certain amount of business. Mr. Baker, who has been our secretary for a number of years, found it necessary to relinquish that office, but will still continue to assist the executive. Mr. H. H. Flint was unanimously elected hon. secretary in his stead, so that all communications regarding the society should be addressed to Mr. Flint, at 67, Gourcock Road, Eltham, S.E. 9.—X. Y. Z.

TYNESIDE GRAMOPHONE AND PHONOGRAPH SOCIETY.—

(Headquarters: Academy of Arts Hall, Blackett Street, Newcastle. Secretary: W. L. MURRAY BROOKS, 70, Pilgrim Street, Newcastle. Subscription, 5s. per annum. Meetings: Second and fourth Thursdays in each month, at 7.30 p.m. Visitors cordially invited.)

An important change has taken place since our last notice. We have moved our headquarters from the Church Institute to the above address, and our friends are particularly desired to bear this in mind. The change was made owing to the impossibility of securing accommodation for our usual meeting nights, and rather than arrange our meetings at irregular intervals it was decided to remove to new premises. For ordinary meetings we have secured a most comfortably furnished room specially constructed for gramophone demonstrations, and I am sure our members and friends will greatly appreciate the change.

Prospective members should bear in mind that membership of the society, costing 5s. a year, carries with it full and free use of the record library. The Vocalion Company periodically contributes thereto a selection of its new issues, and this make of record is very rapidly gaining favour. The Parlophone Company have missed us these last two months; I hope their parcels have not gone astray! Perhaps they will kindly note we shall be delighted by a resumption of their favours. Donations are invited from any other company who wishes to have its wares made known and circulated amongst a wide circle of enthusiasts.—W. L. M. BROOKS, *Secretary*.

[This report was accidentally omitted from last month. We regret the mistake.—ED.]

Analytical Notes and First Reviews

Note for New Readers

The method of reviewing records in "The Gramophone" should be made clear to all new readers. The records received during the month are distributed among reviewers from the London office. Some companies send advance copies, others send records only when they have been published. Therefore, the November reviews are only partially of November records. Captain H. T. Barnett ("H.T.B."), is given a column in which to express his personal and completely independent Notes for New-Poor readers.

The Editor, also quite independently, reviews the records of the previous month.

Readers must therefore be prepared to find simultaneous and often discrepant views on the same records occasionally published in one number of "The Gramophone." No effort is made, editorially, to reconcile criticisms or to avoid duplications: it is felt that only by this complete independence and honesty can the public be rightly guided.



CHAMBER MUSIC

VOCALION.

K.05260 (12in., 4s. 6d.).—Adila Fachiri and Jelly d'Aranyi: *Minuit and Sérénade*, Op. 18, Nos. 5 and 6 (Godard).

When I noticed that one of these pieces was called *Minuit* I took it that this was a misprint for *Minuet*. But having heard the music I am less sure, for anything less like a minuet than this dismal movement I have seldom come across. However, I make no complaint; music for two violins is not easy to come by and I so much enjoy the playing of these two gifted ladies that I feel reluctant to look Godard's gift horse in the mouth. Besides, there is nothing wrong with the *Sérénade*, a charming piece of light music, and performance and reproduction are all that one has learned to expect from these artists and the recording company which they adorn.

P. L.

COLUMBIA.

L.1755-8 (four 12in. records in album, 26s.).—Albert Sammons, Lionel Tertis and William Murdoch: *Piano Trio in C minor*, Op. 66 (Mendelssohn). Eulenburg min. score.

This album, together with the Dvorák quartet (H.M.V.) mentioned below, arrives too late for anything but a hasty review, so readers must accept my remarks with caution. So far as I know the Mendelssohn *C minor Trio* has never before been recorded complete, though the two middle movements have been done for Columbia by Catterall, Squire and Murdoch. Here we have it in its entirety, the only modification of Mendelssohn's plan being the substitution of viola for 'cello. Performance is excellent (apart from one or two trifling details), both as regards technique and interpretation, and the recording is also quite successful. With the old process the strings used to come out best in a work of this kind and the weakness, if there was any, would be in the piano. In this set of records the exact reverse is the case. The reproduction of the piano throughout is beyond praise, but the quality of the strings, though far better than it would have been six months ago, still leaves something to be desired. The part-writing can be followed quite easily and the balance on the whole is very good—if the viola is a little weak at times in the earlier movements it pulls its weight magnificently in the *Finale*. I tried various needles and eventually decided that in my medium-sized room (with a table grand new H.M.V. machine and a No. 4 sound-box) fibre gave the best result.

The music, if not very profound, is full of melody, graceful, well-constructed, and abounding in the contrapuntal felicities that Mendelssohn loved. The album containing the records gives a full analysis and the work is recorded complete; so I need only add that the first movement occupies three sides, the second two, the third one, and the fourth two. The chance resemblance of the chorale-like theme in the *Finale* to the similar one in Chopin's *C sharp minor Scherzo* will doubtless be observed by many.

HIS MASTER'S VOICE.

D.1124-6 (three 12in. records, 19s. 6d.).—Budapest String Quartet: *Quartet in F major*, Op. 96 (Dvorák). Eulenburg min. score.

This is *virtuoso* playing in the best sense of the word. Not only do the four parts come out with perfect distinctness all through, but the inter-weaving is so dexterously done that the music seems to arise out of a single collective consciousness, and yet every prominent part is brought out with complete individuality, the important instrument comes to the front as if by force of circumstances, and the others, with equal inevitability, falling into the background. What these players do not know about the "Nigger" is surely not worth knowing and I accept the occasional liberties they take with the printed score by a simple act of faith—because I feel sure they know best. Let me hasten to give H.M.V. their due share of credit for the admirable result. This is, I think, considerably the best piece of "electric" chamber music that they have given us hitherto; every register of the strings is cared for, and a just balance between the instruments has been most happily achieved. We still want a rather sweeter tone with less shrillness on the loud high notes; but even in this there is notable improvement.

As I dealt with the *Nigger Quartet* at some length when reviewing the Spencer Dyke Quartet version (Vocalion), I need only refer readers to the April number for 1925, Vol. II., p. 438. P. P.



INSTRUMENTAL

VIOLIN.

ACO.

G.16066 (10in., 2s. 6d.).—Peggy Cochrane: *Little Fire Fly* (Cadman) and *Saltarelle* (German).

ACTUELLE.

11144 (10in., 2s. 6d.).—Albert Sandler: *Czardas* (Monti) and *Songs my Mother taught me* (Dvorák).

BELTONA.

1023-4 (10in., 2s. 6d. each).—Harold Macpherson: *The Gaberlunzie's Wallet* (arranged Macpherson). Four sides.

BRUNSWICK.

3119 (10in., 3s.).—Fredric Fradkin: *Menuett in G* (Beethoven) and *Mighty lak' a Rose* (Stanton-Nevin).

COLUMBIA.

D.1527 (10in., 4s. 6d.).—Joseph Szigeti: *Minuet in G* (Beethoven) and *Corcovado, Saudades do Brazil* (Milhaud).

L.1788 (12in., 6s. 6d.).—Joseph Szigeti: *Zephyr* (Hubay) and *Siciliano and Rigaudon* (Francoeur, arranged Kreisler).

DUOPHONE.

G.S.7005 (12in., 4s.).—Daisy Kennedy: *Londonderry Air* (arranged O'Connor Morris) and *Danse Nègre* (Cyril Scott).

HIS MASTER'S VOICE.

D.A.803 (10in., 6s.).—Fritz Kreisler: *Andantino* (Lemare) and *Humoresque* (Tchaikovsky-Kreisler).

POLYDOR.

66220 (12in., 5s. 9d.).—Vasa Prihoda: *Berceuse*, Op. 57 (Chopin) and *Caprice in E major* (Prihoda).

VOCALION.

X.9893 (10in., 3s.).—Samuel Kutcher: *Polichinelle Serenade* (Kreisler) and *Slumber Song* (Haydn Wood).

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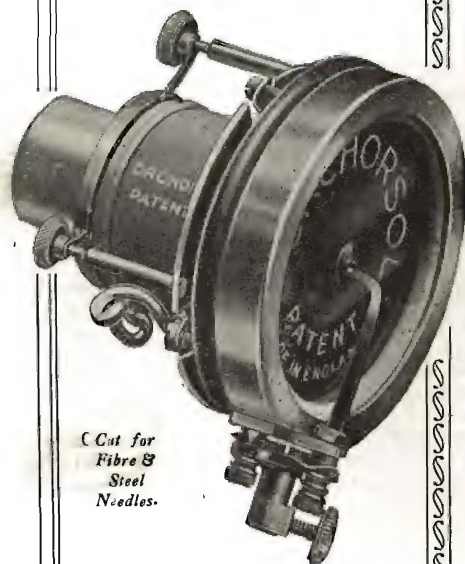
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Peggy Cochrane's performance of the *Saltarelle* has a cheerful, unpretentious quality that I like, and *Little Fire Fly*, if not quite so good, is still agreeable. The recording is adequate without being impeccable.

Sandler.—I have already remarked on the excellence of Sandler's playing and this record does nothing to change my opinion, though perhaps some of his brilliant passage-work in the *Czardas* is a little hard. But I wish the reproduction of the middle and low registers of his violin could be improved and that the piano introductions to both pieces sounded less "tinny."

Harold Macpherson adds two more discs to his pleasant series of Scotch records. To my shame, I must confess that I don't know what a *Gaberlunzie* is, but his wallet is certainly full of good things. I find I like Macpherson best in his quick rhythmic movements, but some of the slow melodies are very lovely.

Frackin.—There is something wrong with my pressing of this record; the violin tone has an "edge" that is most unpleasant. Under the circumstances it would be unfair to criticise, though if the shade of Beethoven were evoked by his lovely *Minuet* he would have lots to say, I fancy, about *Mighty lak' a Rose*.

The two naively coquettish little Francoeur pieces are altogether delightful, especially the first; but Hubay's *Zephyr* comes to very little musically, however interesting from the technical standpoint. In their struggle to make the new process reproduce the violin solo as well as it does the orchestra the experts are still gaining ground, but *Zephyr* is a severe test for any method of recording. The Milhaud item on Szigeti's other disc is full of invention and its harmonic novelties are less disturbing than in most of the work of the advanced French school. It makes an excellent foil to Beethoven's *Minuet*. The violin in this record has a very noticeable "edge" in loud sustained passages, especially if these lie at all high, but otherwise the effect is pleasant. The renderings are all discreet and intelligent.

Daisy Kennedy plays the *Londonderry Air* with good tone and I like nearly (but not quite) everything she does with it. Has Cyril Scott written two *Danses Nègres*? The one given here bears hardly any resemblance to the piano piece I know. It is none the worse for this, however, and on the whole this is a record well worth hearing, though the surface is inclined to be noisy.

Kreisler's record will probably sound all right in a really big room; in one of moderate (I do not say small) proportions it is not free from the harshness noticeable in so many of the new process violin discs. The playing is as perfect as ever, but the *Andantino* is deplorably commonplace music.

Vasa Prihoda.—This *Caprice* is the flashy thing that one would expect from an executant who allows the words "Le célèbre Violiniste" to appear before his name on the label. He plays it in the only way such music can be played, but even the most celebrated violinist cannot make an entirely pianistic composition like Chopin's *Berceuse* effective or beautiful on the violin. The recording is inclined to be "gritty."

Kutcher.—*Polichinelle Serenade* is a pleasant example of light, playful music, though I don't think much of the piece that goes with it. The performance of both items is excellent and the violin is reproduced with a mellow sweetness that is very refreshing.

'CELLO.

ACO.

G.16067 (10in., 2s. 6d.).—Peter Muscant: *Poém* (Fibich-Kubelik) and *None but the weary heart* (Tchaikovsky).

PARLOPHONE.

E.10505 (12in., 4s. 6d.).—Emanuel Feuermann: *Hungarian Rhapsody* (Popper). Two sides.

Muscant.—These are two doleful ditties dolefully (but by no means badly) played. The Tchaikovsky comes off the better of the two, though it seems a pity to confine the 'cello so exclusively to its upper register. Possibly the reason is a practical one; anyhow, the lower notes used in the Fibich piece are not entirely satisfactory.

Feuermann's record increases my respect for his ability and my desire to hear him in more worthy music. The title "Hungarian Rhapsody" inevitably reminds one of Liszt, and Popper uses at least one tune with which lovers of Liszt are well acquainted. But if Liszt's constructive ability was not great, Popper's is far smaller, and at least Liszt could orchestrate. The recording of the effectively-played 'cello part is admirable; as for the orchestra, one can't make much out of nothing.

PIANO.

ACO.

G.16065 (10in., 2s. 6d.).—Maurice Cole: *Rigaudon* (Dalhousie Young) and *River Gardens* (Maurice Besly).

HIS MASTER'S VOICE.

D.B.928 (12in., 8s. 6d.).—Wilhelm Backhaus: (a) *Prelude in C, Op. 28, No. 1*, (b) *Etude in C, Op. 10, No. 1*, (c) *Etude in A minor, Op. 10, No. 2* and (a) *Revolutionary Study, Op. 10, No. 12*, (b) *Etude in F, Op. 25, No. 3* (Chopin).

VOCALION.

K.05261 (12in., 4s. 6d.).—York Bowen: *Polonaise in C sharp minor, Op. 26, No. 1* and *Waltz in A flat, Op. 34, No. 1* (Chopin).

VELVET FACE.

690 (12in., 4s.).—Anderson Tyrer: *Vascongada, Basque Air* (Granados) *Ecos de la Parranda* (Granados).

Cole.—Here, in my opinion, is the best of this month's cheap instrumental records. Cole's playing possesses the rhythmic quality essential for one of his pieces and the sensitiveness that is required for the other. Both pieces are good music and neither is portentous. A distinctly good reproduction completes the catalogue of the record's virtues.

Backhaus.—In this liberal Chopin selection each piece is given complete, and in the case of the *Prelude in C* and the end of the *Etude in A minor*, rather more than complete. The *Etudes in C* and *A minor* are played brilliantly if a little unyieldingly, but I seem to detect some rhythmic shortcoming in the *Prelude*. I prefer the two *Etudes* on the other side. A "medium" needle gave me satisfactory results in the matter of recording, although there is a danger with the new H.M.V. instruments that a pianist's left hand may sometimes overpower his right.

York Bowen.—A special interest attaches to this record as it is the first attempt by Vocalion to use their new electrical process in the reproduction of the piano. I tried it first with a loud steel needle and found the waltz a little percussive, though the *Polonaise* was distinctly better. I do not mean that it "blasted," but I was unduly conscious of the stroke of the hammer on the strings and the sounds were not always as sustained as I should have liked. I think the pianist must bear some of the blame for this; his touch, judged by this record, is by no means silky in most of the waltz and some of the glamour seems to have evaporated from Chopin's ideas as they passed through his hands. Next I tried the effect of fibre and this was a distinct improvement. Good balance, clarity, and a sonorous bass are three excellent qualities in a piano record which are to be found here, and the various registers of the instrument are much more evenly reproduced than usual—except for a few notes right at the bottom. If Vocalion can only get rid of that percussive quality and secure the true singing tone that has so far eluded everyone they will have little to fear from criticism. At present they have not quite reached the standard of the best records by companies who have used an electric process for more than a year, but they are not far short of it, and have made a very good beginning. The pieces played are, of course, first-rate examples of Chopin's art, and I hope everyone will take an opportunity of judging the record for himself.

Anderson Tyrer.—These tunes may be of interest to those who approach music from an ethnological standpoint, but in themselves they strike me as dull. This is a pity, for the performance is quite adequate and the recording, apart from a trace of "blast" near the end of *Vascongada*, exceptionally good.

ORGAN.

COLUMBIA.

9133 (12in., 4s. 6d.).—W. G. Webber: *Fantasia in G minor and Toccata in C* (Bach).

9134 (12in., 4s. 6d.).—W. G. Webber: *Duetto from Songs without Words* (Mendelssohn) and *J. Edgar Humphreys: Litany* (Schubert).

9135 (12in., 4s. 6d.).—G. T. Pattman: *In a Monastery Garden* (Ketelbey) and *Andantino* (Lemare).

9136 (12in., 4s. 6d.).—G. T. Pattman: *Toccata and Fugue in D minor* (Bach). Two sides.

4103 (10in., 3s.).—W. G. Webber: *St. Anne Fugue* (Bach) and *J. Edgar Humphreys: Andante and Allegro* (F. E. Bache).

HIS MASTER'S VOICE.

E.438 (10in., 4s. 6d.).—Marcel Dupré: *Allegretto and Finale* from *Organ Sonata No. 4 in B flat* (Mendelssohn)

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44	1/6	Beethoven, Egmont Overture	960	D.852	E.10072
317	1/6	Beethoven, String Quartet, Op. 59, No. 2	—	D.853/56	—
310	1/6	Beethoven, String Quartet, Op. 18, No. 1	L.1350/51	D.947/50	—
311	1/6	Beethoven, String Quartet, Op. 18, No. 2	L.1056/68	D.997/99	—
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40	1/6	Wagner, Tristan and Isolde, Prelude and Love Death	—	—	E.10171
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B.2353 (10in., 3s.).—**Arthur Meale: Marche Militaire** (Schubert) and **Andantino** (Lemare).

B.2347 (10in., 3s.).—**Arthur Meale: Storm** (Arthur Meale). Two sides.

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WINNER.

4486 (10in., 2s. 6d.).—**Kendal Grimston: Solvejg's Lied** (Grieg) and **Largo** (Handel).

We shall all be grateful to Columbia for giving us such a fine selection of the best of Bach's organ music among their first set of new process records for the instrument. Speaking generally, their full organ effects do not sound quite so loud as those of H.M.V., but they are just as massive and the pedal passages in particular come rolling out with splendid sonority. Among these five discs is to be found a great variety of organ effects, and as none of these seems to come amiss to Columbia experts, the future is full of promising vistas. Dare we hope they will undertake the task of getting together a representative collection of the grand works of J. S. B. ? This is one of the very few fields of really noble music which has not yet been reaped by the gramophone, and it provides a great opportunity for an enterprising company. Meanwhile I trust Columbia will not take it amiss if I refer to two details in which their work might be improved. Their *fortissimo* passages show a tendency to "blast" slightly, and they are also not quite so clear as they might be. The experts will quickly overcome the "blast" difficulty, no doubt—it is not serious in any case; as regards the other matter, they might pass the word on to their organists to exercise peculiar care that the music should come out with perfect distinctness. The Bach *Fantasia in G minor* (misprinted C minor on the label), Peters' edition, vol. 2, No. 4, performed by Webber, suffers seriously all through from being too loud for clarity, and the same thing applies to this organist's rendering of the twelve-eight section (which is all that he gives us) from the *St. Anne Fugue* (vol. 3, No. 1). His *Toccata in C* (vol. 3, No. 8) is better, though I deplore that the limitations of the record should have compelled him to omit bars 3-11 and 16-19 of the great pedal solo, besides forcing him to cut out five bars close to the end. The most successful of the Bach items is Pattman's *Toccata and Fugue in D minor* (vol. 4, No. 4). The registration of this is more varied and makes the work thoroughly interesting; my only criticism relates to a heavy reed stop on the pedals that is used too frequently. Here again a cut has proved necessary; thirteen bars are omitted between the sides, and after five bars of side 2 there is another hiatus of four bars. The best of the pieces not by Bach is, I think, the dignified *Andante and Allegro* by F. E. Bache, played by Humphreys on the back of Webber's *St. Anne Fugue*, but I find Webber's *Duetto* (Mendelssohn) also quite satisfactory and superior to its *dos-à-dos*, Humphreys' rather dull version of a Schubert song. Pattman makes *In a Monastery Garden* fairly convincing, but here again the playing is rather too loud. In the *Andantino* he avails himself fully of the opportunity to indulge in sugary effects. The alternative title to this piece is *Song of the Soul*: I should prefer "Song of the Sole" (especially if fried in butter)—as a piece of spiritual music it is distinctly fishy.

Dupré has again given us a very fine piece of organ playing and again H.M.V. have done him justice. The *Allegretto* of this sonata has always seemed to me a dull piece of writing and not even Dupré can convince me that it is anything else; but the *Finale*, with its broad march-like opening and the splendid fugue that follows, is in the composer's best vein. By the way, might we not have had rather more pedal in the *Allegretto*? No doubt the registration adopted sounded all right at the actual performance, but for the gramophone, even for the new machines, the bass requires just a little more emphasis in such passages as this.

Roper.—Here is another record well worth hearing. There is a certain combination of soft stops which is rather run to death in the Handel, but apart from this we are given a sound rendering of a piece of really fine organ music. The *Epilogue on the Old Hundredth*, however, seems to have been written chiefly to give organists a chance to "blaze away." It is a very loud movement

and it fails, I think, to catch the spirit of the tune. But its undeniable effectiveness will appeal to many and the recording is superb.

Arthur Meale's Storm has no musical value whatever and the introduction of *O God our help* and the hymn *For those in peril on the sea* into such a piece seems to me in questionable taste. But if the organ is to be exhibited as a mountebank, a purveyor of "stunt" effects, this is the way to do it. In the *Andantino*, on his other record, the organist has elected to play the solo on an unpleasantly piercing combination of stops; and the *Marche Militaire* suffers from a feeling of hurry, inevitable, perhaps, when this kind of music is attempted on the organ. Neither of the pieces on this disc is, in fact, at all suited to the character of the instrument, and I feel bound to say of both Meale's records that the really excellent reproduction is worthy of better things.

Wolstenholme.—This is another of the new Vocalion electric recordings (I have already discussed a piano record) and I am glad to be able to praise it without any qualifications. The music comes out quite clearly, balance is admirable, and there is a mellow roundness about the tone which pleases me much. There are no very loud passages in these two pieces (which, if not very exciting in themselves, are most artistically played) and I shall look forward with much interest to a Vocalion organ record in which the full power of a big organ is displayed. How the process will stand such a test, of course I cannot say, but if the present disc is a fair sample of what the company means to give us, then we gramophiles are going to enjoy ourselves.

Grimston.—Here is yet another company entering the field with an organ record! I fear, however, that this version of the *Largo* is not likely to replace the H.M.V. disc. Unfortunately, Grimston's performance lacks firmness and character and his instrument appears to have a rather unequal wind pressure. But at the same time the tone is very much better than that of any but new process records, the bass is firmly sonorous, and if the company will give us good music, good playing and a good organ, then—we shall see!

P. L.

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BELTONA.

1066 (10in., 2s. 6d.).—**The Sutherland Orchestra: Overture to Figaro (Mozart) and Minuet and Serenade from Pagliacci (Leoncavallo).**

The orchestration we get here is sketchy. Apparently only single wood-wind is present. The effect is not right. There is no good reason why, if this overture is to be done, it should not be done really well. The tone-levels are poorly differentiated. I cannot recommend this version. After its kind, the other selection is more acceptable. Its kind is feeble enough, however. I like to praise cheap records when I can, but we have a high standard nowadays, and mere average mediocrity in performance cannot gain much applause. There is too much of it.

COLUMBIA.

L.1783, 1784, 1785 (three 12in., 19s. 6d.).—**Hallé Orchestra, conducted by Harty: Symphony in D (Haffner), No. 35 (Mozart).** Eulenburg and Philharmonia.

L.1786, 1787 (12in., 13s.).—**London Symphony Orchestra, conducted by Sir D. Godfrey: Petite Suite (En Bateau, Cortège, Minuet and Ballet) (Debussy).**

9125 (12in., 4s. 6d.).—**Wireless Symphony Orchestra, conducted by Percy Pitt: Carmen Selection (Bizet).**

4070 (10in., 3s.).—**Circolo Mandolinistico Giuseppe Verdi of Leghorn: Dance of the Waves from Marine Suite (Amadeo) and Intermezzo, The Belfry (Margutti).**

The symphony is that known as the *Haffner*, because it was written (in 1782) for the marriage of a daughter of the family of that name, whose members were so kind to the young man in the days when the nagging old Archbishop of Salzburg, in whose service he was, worried and bullied him. A few years before this Mozart had written a set of pieces—a serenade and a march—for the wedding of another Haffner girl, so he may be reckoned “composer in ordinary” to the family. It is a marvel that he got this symphony done in time, for he was very busy just then, both in arranging for the production of *The Seraglio* and in the still more important arrangements for his marriage. There were at first two minuets in this work, and a march, so that it was really more a serenade (a suite) than a symphony. He pared it down to four movements in 1783, when, at a benefit concert that was given him, the new form of the work was first played.

Those bold, leaping octaves at the start promise good hunting, contrapuntally, and some excellent sport we get, on a comparatively light scale; after all, nothing very portentous was wanted for a wedding. He makes great play with the opening idea all through the movement, and keeps the ball a-rolling in fine style. That dash down the scale (bar 7 from the end) was used again in the *Jupiter* symphony.

I have rarely observed more excellently judged, better balanced playing of Mozart than here. The recording has done full justice to the delicacy and clarity; the interplay of the parts is particularly good, and every part has an individuality of its own.

The slow movement is scored for strings, oboes, bassoons and horns only—a lovely combination. At bar 9 we hear a little drooping figure of two notes (oboe, imitated by bassoon) that we had also from these instruments in the middle of the first movement's development. It seems like an intentional reminder.

This movement is taken slower than I have usually heard it, but its sweetness is all the finer to the taste. Those little wood-wind interjections spoken of just now are an example of the general distinctness of the recording. The changes of tone-level are made with great artistry. The movement is very skilfully varied in this way, as such pieces need to be, if they are to live and make their full effect.

The *Minuet* is a gay affair with a touch of country dance square-cutness in the *Trio*.

Though the movement, again, feels rather slow, it is only necessary to use the imagination, and picture the *Minuet* being danced, to realise its rightness. Of course, a conductor is not bound to treat these third movements as actual dances, but I like Harty's idea of conjuring up the graceful dance in this. (This movement and the *Finale* form one record. The other two movements have a record apiece.)

The *Finale* opens with a “crib” from Osmin's big song in *The Seraglio* (on which, it will be remembered, Mozart was working at this time). The whole thing is as jolly and overflowing with good spirits as might be expected from a young man about to marry who is writing his musical congratulations to a friend in like state.

The thing one listens for in Mozart and Haydn last movements is the bass. It is a pity to hear, as one still at times hears, a sort of vaguely amiable scutter among the rabbits in the undergrowth. The Hallé wins my approval here because we really hear the basses as a clear part. Again, the cross-play of the parts, in the middle of the work, is admirably carried out, and the playing is so well pointed and phrased, that the whole thing is floated off as it should be. Remember, this is not a big, dramatic work, like the *G minor* or the *Jupiter*. It is a light recreation, and while it would not be the Mozart I should take to a desert island, it is capital fun, and the Hallé treats it exactly as I feel it should be treated. I cannot imagine any better way of doing the work. After all, is not the Hallé the best orchestra in the country? It certainly showed the way to our London bodies, when it came down to us a year or two ago. Its string players pulled a bigger tone, man for man, than the London players, and its brass was a revelation. I do not, of course, disparage the London orchestras; the Hallé gets more rehearsal—that is probably the chief ingredient in the secret, and the band is not so much “knocked about” by conductors from all over Europe. Steady application, allied to natural gifts, accounts, I think, for the Hallé's superiority.

The Debussy is, of course, pleasant light music, without much of the composer's fully developed individuality. The recording is sound, and in the second movement—the *Procession*—the effects come off exceedingly well. There is not quite the richness of the Hallé wind here, but, fortunately, there is none of that sourness that we sometimes get, in concerts, from the L.S.O. I feel that the reading of the music is a little humdrum.

Carmen is an exceptionally good piece of recording, on a cheap record. The colours are gay, and the solo bits are particularly good examples of the increased truth and virility of reproduction. There is a little of the roughness I have spoken of before, in the strings, but this is not distressing.

The mandolines are not at all what one expected. Their tone is fuller and with the exception of that of a few instruments, agreeably free from harshness. The music is of no particular account—just café stuff. I do not think the mandoline is an instrument very well worth anyone's taking up. In spite of the fact that Beethoven wrote a piece for it, it comes, I think, in the category of the only-just-instruments, from a serious musical point of view. Will mandoline enthusiasts please accept, with my respects, this, the only intimation of my sentiments about the instrument? I like it—for one side of a record—but I don't think I should care to exchange the piano next door for a mandoline.

HIS MASTER'S VOICE.

D.1121 (12in., 6s. 6d.).—**Philadelphia Symphony Orchestra, conducted by Leopold Stokowski: Danse Macabre (Dance of Death) (Saint-Saëns).**

C.1280 and 1281 (12in., 9s.).—**The Royal Opera Orchestra, Covent Garden, conducted by Goossens: Overture 1812 (three sides) and Waltz from Eugene Onegin (Tchaikovsky).**

The *Dance of Death* is crisp, sudden, stark, as befits the subject. One should go into the next room to listen to it; the skeletons are somewhat solid and fleshly when observed at close range. That, if a trifling weakness in this particular piece, is, of course, a tribute to the remarkable “fatness” of the playing, which I have never before heard in this piece, on the platform or on the disc. If the music were a little more ghastly, one would say that this sort of playing would suit some such horror as Poe's *King Pest*, and overcome the mind with affright. If, then, these are “too, too solid” spectres, the solidity gives us exceeding joy, for it means that here is yet another piece of evidence that the gramophone is challenging reality at last. Indeed (if I do not

reveal untimely a secret from the laboratories of THE GRAMOPHONE's experts) I may hint that before long these new discs will give up still more of the essence of orchestra they contain. I am told that results even now achieved prove that there is more in the records than any instrument at present on the market is able to bring out. It will be understood, of course, that when we criticise "the recording," we are doing so upon what our excellent instruments can bring forth. If we say, therefore, that certain things are lacking, it may be that the instrument (even though it be the best procurable) is more at fault than the record. All we can do is to use the best instruments, and our best aural power, and await the day (very soon to come, if all I hear is correct) when the still more admirable sound-box and chamber combine to extract the last drop of quality from the new-process records.

Of course, the companies are treading on each other's heels with fresh records of old favourites. It is not yet to be taken for granted that all such new products will, as a matter of course, put the old out of court; but, generally speaking, in such music as "1812" this is bound to be the case. I have not by me the recent Columbia records of this work, but, to speak from memory, I should say that this reading of Goossens more nearly touches the frenetic, and so more finely represents the essential Tchaikovsky of this music and of the *Fourth Symphony*, than did that of Sir Henry Wood. The last side, with its bell-clangour, seems clearer and truer than in the Columbia version. The end really deafened me. Among such well-considered performances, however, one will not come to harm if one choose that which appeals to the fancy. The main thing seems to me to be this: Can we, whether we happen to like the music particularly or not, "place" it—rightly estimate it, and get a little closer to the mind of the composer through hearing it? Unless one does that, music remains not much more than a plaything.

I find the violin tone too sharp-edged, in the waltz. It is not a very original bit of Tchaikovsky. On his own ground in light music he did some delightful work. This is too imitative to be of musical interest. As a rather noisy and ordinary waltz it passes muster. Something quieter would perhaps have been a better selection as a contrast to the din of the overture.

C.1287, 1288 (12in., 9s.).—**Royal Opera Orchestra, Covent Garden**, conducted by Goossens: **Scheherazade** (Rimsky-Korsakov).

I do not know if this work has really been recorded in circumstances superior to those which surrounded the first attempts at the new recording. It seems to me quite one of the best three or four products of the new era. The solo violin *Scheherazade* has become much more seductive than before, and the wood-wind has that delightful roundness and velvetiness that I cherish as perhaps the best of the process's boons. There may be some who like the work on a smaller scale, but for the bustling bits I feel sure you would not easily beat these records. Perhaps a small portion of *Scheherazade* at a time is all one wants. There is quite enough on these two records to satisfy most people. There are one or two instants in which the orchestra is not absolutely at one, but these are tiny blemishes, that do not really worry one.

PARLOPHONE.

E.10498, 10499 and 10500 (12in., 13s. 6d.).—**Orchestra of the State Opera House, Berlin**, conducted by George Széll: **Symphony No. 13, in G—Letter V** (Haydn) and **Minuet** from **Surprise Symphony** (Haydn).

E.10501 and 10502 (12in., 9s.).—**Edith Lorand Orchestra: Memories of Offenbach** (Conradi) and (on last side) **Dance of the Waves** (Catalini).

E.10503 (12in., 4s. 6d.).—**Marek Weber's Orchestra: Music of the Spheres** (*Sphärenklänge*) (Joh. Strauss, Jr.).

E.10504 (12in., 4s. 6d.).—**Marek Weber's Orchestra: Forget your sorrows** (*Man lebt nur einmal*) (Joh. Strauss, Jr.).

It is much to be desired that whenever a Haydn symphony is mentioned, some really useful designation should be given. There are at least five enumerations, and they all differ. What is No. 22 in one set may be 84 in another, 35 in a third, and so forth. The Parlophone designation of this Haydn work is not so bad as that sometimes adopted; they give it as "No. 13 in G." The addition of "Letter V" places it accurately. (In the *new* Breitkopf and Härtel edition it is No. 88; beware, by the way, of taking any "B. and H." number as safe; there are two such editions, the second

of which, an admirable product of modern German care and scholarship, will probably become the definitive one; but the task of enumerating and classifying Haydn symphonies is a tricky one; there are some works which might go into more than one category).

Those who enjoy playing Haydn in piano duet form will find this symphony as the first work in the third of the four books of such works that Hugo Ulrich arranged for the Peters Edition (to be had from Augener). It is one of the twelve which Haydn wrote for the Paris "Concerts Spirituels" between 1784 and 1788, and is lightly scored, for the most part, with the characteristic "two up and two down" arrangement of the period—two each of the two brass—horns and trumpets, and of the two wood-wind—oboes and bassoons, together with one flute, drums and the usual strings. In the first movement the trumpets and drums are not used at all.

I find the spirit of the *Largo* very just and admirable—Haydn serene and fragrant and a trifle fragile. This is true and comely playing, excellently bodied forth on the disc. Those touches of chromatic harmony, and the few moments of almost dramatic music—how like Mozart they are; only the younger man, with his more concentrated and blazing genius, made such interludes still more significant and even disturbing.

The *Minuet* has interesting rhythmical balance—in the first part, a six-bar phrase answered by one of four bars, and in the *Trio* a similar device. The musette-like effect in the *Trio* is delicately pseudo-pastoral, and would be even more appreciated in its somewhat artificial day than it is now. I have heard greater contrasts: got out of the movement, but I think the performance is capitally proportioned, and exactly "in the picture." It is so easy to over-emphasise these older minuets.

The last movement has again one or two touches of most effective chromatic harmony, and the return to the first subject, on the final page, is extremely happy, quite in Haydn's best vein.

The performance, as recorded, suffers in the first and last movements from insufficient definition of the supporting harmonies. The bass side is weak, and the semiquavers in the opening pages are muffled. The fiddles that have the tune are well played, and if the support had been stronger we should have had a fine performance. Even as it is, the sense of proportion felt between the various tone levels is something to be grateful for. This is excellent Haydn playing, apart from the weakness I have mentioned.

The "make weight" *Minuet* is that from the *Surprise Symphony* (named, on Parlophone's preliminary bulletin, as in D; the work is in G). This is touched off as well as is the corresponding movement in No. 13, though perhaps a trifle more heavily. (Parlophone has already recorded the *Surprise* in full.)

The Offenbach selections will brighten many an eye. Those who recollect the comic operas of the gay 'sixties and 'seventies will like to renew their youth with these records, and the younger end will doubtless like the tunes, even if they cannot capture the flavour of the days when they were new. There is a good deal of interest in comparing these ditties with Sullivan's, and trying to decide just what the Irishman learned from the Frenchman, and wherein he surpassed him. Offenbach had a few years' start, of course, but there is no doubt that Sullivan could do finer and subtler work when he wanted. For one thing, Offenbach turned out far too many works.

Catalini's waltz has rather a lot of "hurry music" trimmings, and the substance, when one comes to it, is second-rate. The recording of the Lorand Orchestra is, as always, bright and truthful. This, and the bold playing, gives just the right trace of vulgarity to the music. (I use the word here as meaning that essence of popularity, the common thought of the crowd, the accurate distillation of which means gold for the purveyor and his middlemen; and I am persuaded that there is more than a pinch of luck in the business.)

The two other pieces are the latest numbers in what Parlophone describes as the "classical Johann Strauss waltz series." These works of the younger Strauss, "the Waltz King," are played with the right swagger. The *rubato* seems to me as nearly as possible the right thing for them. I don't know which I prefer; perhaps *Forget your Sorrows*, slightly, because it seems to concentrate so neatly the spirit of these waltzes. The recording is on a par with that of the Lorand players.

K. K.



OPERATIC

EVELYN SCOTNEY (soprano): *Mi tradi, quell'alma ingrata* and *Non mi dir* from *Don Giovanni* (Mozart). In Italian. H.M.V., D.1119 (12in., 6s. 6d.).

AMELITA GALLI-CURCI (soprano): *Carceleras* (Prison Song) from *Las Hijas del Zebedeo* (Chapi) and *Serenata* (Tosti). In Italian. H.M.V., D.A.805 (10in., 6s.).

META SEINEMEYER (soprano): *Sie sass mit Leide auf öder Haide* (Willow Song) from *Otello* (Verdi) and *Und ob die Wolke* from *Der Freischütz* (Weber). In German. Parlophone E.10506 (12in., 4s. 6d.).

ELDA DI VEROLI (soprano): *Ah! non credea mirarti* and *Ah! non giunge uman pensiero* from *La Sonnambula* (Bellini). In Italian. Duophone G.S.7008 (12in., 5s. 6d.).

MAY HUXLEY (soprano): *O Luce di quest'anima* from *Linda di Chamounix* (Donizetti), in Italian, and *Scenes that are brightest* from *Maritana* (Wallace), in English. Beltona 7007 (12in., 4s. 6d.).

BENIAMINO GIGLI (tenor): *Mandulinata a Napule* (Tagliaferri), in Neapolitan, and *Quanto è bella* from *L'Elisir d'Amore* (Donizetti), in Italian. H.M.V., D.A.797 (10in., 6s.).

ENID CRUICKSHANK (contralto): *Connais-tu le pays* from *Mignon* (Thomas) and *Divinités du Styx* from *Alceste* (Gluck). In English. Vocalion K.05255 (12in., 4s. 6d.).

NICOLO FUSATI (tenor): *Addio alla Madre* from *Cavalleria Rusticana* (Mascagni) and *Morte d'Otello* from *Otello* (Verdi). In Italian. Velvet Face 691 (12in., 4s.).

GWLADYS NAISH (soprano), **EDITH FURMEDGE** (contralto), **DAN JONES** (tenor) and **NORMAN WILLIAMS** (basso cantante): *The Garden Scene* from *Faust* (Gounod). In English. Four parts. Velvet Face 1187 and 1188 (10in., 2s. 6d. each).

GOTA LJUNGBERG (soprano) and **WALTER WIDDOP** (tenor): *Du bist der Lenz* (Love Duet) from *Die Walküre* (Wagner). In German. Two parts. H.M.V., D.B.963 (12in., 8s. 6d.).

GIOVANNI MARTINELLI (tenor) and **ROSA PONSELLE** (soprano): *O Terra Addio* from *Aida* (Verdi). Two parts. In Italian. H.M.V., D.A.809 (10in., 6s.).

WILLIAM MARTIN (tenor): *Che gelida manina* from *La Bohème* (Puccini), in Italian, and *Salut, demeure* from *Faust* (Gounod), in French. Columbia L.1789 (12in., 6s. 6d.).

WILLIAM HESELTINE (tenor): *Lohengrin's Narration* and *Lohengrin's Farewell* from *Lohengrin* (Wagner). In English. Columbia 9127 (12in., 4s. 6d.).

CECIL SHERWOOD (tenor): *M'Appari* from *Marta* (Flotow) and *Questa o Quella* from *Rigoletto* (Verdi). In Italian. Columbia 4074 (10in., 3s.).

HENRY SCHLUSNUS (baritone): *Wolfram's Eulogy of Love* and *The Evening Star* from *Tannhäuser* (Wagner). In German. Polydor 66408 (12in., 5s. 9d.).

THEODOR SCHEIDL (baritone): *The term is past* and *Angel of God, who, in my desolation* from *The Flying Dutchman* (Wagner). In German. Polydor 66414 (12in., 5s. 9d.).

EMIL LEISNER (contralto): *Hört ihr Augen auf zu weinen* and *Ohne Trost* from *Julius Caesar* (Handel). Polydor 73019 (12in., 6s. 9d.).

Evelyn Scotney.—It is always a pleasure to listen to tone so pure and recording so wonderful as we get in this disc. Moreover, the airs from *Don Giovanni* are two that are least frequently recorded, for the ostensible reason that they are the most difficult in the opera. Technically, Miss Scotney is quite equal to them, as she is, no doubt, to the most terrifying example of *coloratura* music that has yet been devised. At the same time it cannot with truth be asserted that she gets completely to the heart of *Non mi dir*, or that she suggests very vividly the underlying tragedy of *Mi tradi*. Each demands a fuller measure of dramatic feeling, greater variety of colour and a timbre that savours less of *voix blanche*. Nevertheless, even without those magnificent attributes, one can still enjoy the clean, impeccable singing of it all, the lovely head notes, the

excellent, well-defined scale. Only two questions: in *Non mi dir*, where the return to the subject of the *largetto* occurs, why shorten so much the *point d'orgue* or pause in order to do the whole in a single breath? There are times when the singer takes more breaths than she needs. Again, in *Mi tradi*, if she sings the *appoggiatura* in the majority of cases, why not in all? The accompaniments are played with clearness, precision and due regard for balance.

Amelita Galli-Curci.—Although not operatic, these records will be interesting to operatic admirers of the famous Italian *cantatrice*, whose mastery of her particular art has made the whole world marvel. As an example of mordant Spanish patter the *Prison Song* (*Las Hijas del Zebedeo*) is simply phenomenal; I cannot recall anything so tremendously rapid and yet so absolutely distinct; voice and words stand out vividly against the essential piano accompaniment; the tone is pure Galli-Curci, and the Spanish flavour dominates even to the final turn of the *cadenza*. In the *Serenata* of Tosti which Patti helped to make popular, the rendering is not altogether so happy, because it is taken too fast and overlaid with slurs; besides, one misses that charming ending which Patti introduced and sang in her wonderful record of this song. But, on the whole, the new *Serenata* is worth listening to for qualities—the easy-going *dolce far niente* touch—which Galli-Curci alone has the secret of.

Meta Seinemeyer.—I like this soprano better in the second than in the first of the *Der Freischütz* airs, though the voice still has a sorrowful ring which is incompatible with the hopefulness that Agathe has to express, and it trembles slightly all the time. Despite the admiration of my Editor and the defence of someone else, I fear I cannot quite share the one or allow the justice of the other. If every succeeding generation of singers were to introduce different treatment and make a few more alterations in the original text or the *known* intentions of the composer, a good many vocal pieces that I could name would gradually lose some of their most characteristic features. This very artist supplies a further example at the back of *Und ob die Wolke* with an interpretation of the *Willow Song* (in German) from Verdi's *Otello* that manifestly presents several rhythmical points of departure from the *scena*, as taught by Verdi himself to at least two Desdemonas I have heard.

Elda di Veroli.—A simple, unaffected rendering, without too many embroideries or "trimmings" of the divine *aria* and *caballetta* from the sleep-walking scene in Bellini's *La Sonnambula*. The F in *all* at the end is unusually clear and the voice and style are pleasing throughout.

May Huxley.—The well-worn airs from *Linda di Chamounix* and *Maritana* imparted to this disc are sufficiently popular to justify their repetition at a figure that makes them easy to acquire. The singing of them here is quite effective, though open to criticism on the score of a certain lack of elegance and distinction in the execution of the *floriture* in Donizetti's piece. Neither of the long recitatives is very interesting, while faulty breathing causes the singer occasionally to force her voice and make it tremble. Yet it is a good voice and well worth listening to.

Beniamino Gigli.—The American popularity of this Italian tenor is due partly to his stage work, with which we on this side are unacquainted, and partly to his splendid records, which we are now pretty familiar with. The present example, a 10in. disc by the way, does not represent him at his very best, at least in the air from *L'Elisir*, where his tone is disproportionately nasal. In the Neapolitan ditty this fault matters less—indeed, may hardly be considered a fault at all. His tone has breadth and power, and I like his free manly delivery, which gives full value to every syllable. The *Mandulinata*, besides being tender and amorous, has a capital rhythmical swing.

Enid Cruickshank.—It is hard to say whether the tonal dulness of this record is to be attributed chiefly to the singer or to the recording. Perhaps each must bear some of the blame; anyhow, I have heard both to greater advantage. Gluck's noble air requires abundant contrast of colour and expression, added to a clear, ringing tone and plain diction. Miss Cruickshank gives us forcible declamation and her customary intelligence without sufficient of these qualities; moreover, her fine organ has never recovered from an early tendency to the *vibrato*, which, in the case of so good an artist, is a fact to be greatly deplored. On the whole the *Connais-tu* is less cloudy, more musical, and has greater charm.

Nicolo Fusati.—I do not remember to have heard any previous record by this tenor, but he is certainly a performer to be reckoned with. He reminds me somewhat of Zenatello, and his rendering of the *Morte d'Otello* compares favourably with the one by that artist recently noticed in this column, including the expiring gasps, which in this instance sound *ante-* and not *post-mortem*. The

voice is a genuine *tenore robusto* of broad, telling quality, with a free, steady production, bold declamation, and exemplary enunciation. The *Addio alla Madre* from *Cavalleria Rusticana* is equally well done, though musically less interesting. The orchestral accompaniments to both are faithfully portrayed.

Garden Scene from Faust.—Two small discs (four parts) suffice to cover the ground for the immortal Gounod picture outside Marguerite's modest dwelling. We have here an adequate rather than a highly-finished interpretation by four competent British artists, Gwladys Naish, Edith Furnedge, Dan Jones, and Norman Williams. To all of them, as to ourselves, the delicious music is intensely familiar. All that it requires, I fancy, are the signs of more careful rehearsal, of a more sedulous regard for *nuance* and balance. Sheer beauty of singing is of far greater value in a scene such as this than all the ear-marks of individual self-identification. We can, or should, recognise our old friends without the need for special assistance on their part.

Göta Ljungberg and Walter Widdop.—This is the best record of the wonderful love duet in the first act of *Die Walküre* that I have yet heard. Indeed, I doubt whether any quite so good has yet been made. To say so much should be to say enough; but I would add that to attain absolute perfection it needs a wholly steady Sieglinde, which Miss Ljungberg, for all her lovely tone and phrasing, does not quite give us. The defect, however, is relatively slight, and, thanks to Mr. Widdop's smooth, expressive *conours*, the whole scene is replete with impassioned feeling. The instrumental share of the record is also splendidly done.

Rosa Ponselle and Giovanni Martinelli.—Another magnificent duet in two parts on a single disc—this one a 10in. It embodies the final scene from *Aida* and is a worthy rendering of that inspired page. Two superb voices, without a shadow of a tremor in either, are here blended with exquisite purity, with a plenitude of charm and an elegance of phrasing that could not be surpassed. The impression and the joy of it are irresistible. I feel inclined to declare that the possession of these last H.M.V. records should constitute a privilege for the gramophile.

William Martin.—A nice singer and evidently an artistic one. The French is well pronounced—if anything better than the Italian, which is unusual from British lips. The high notes in *Salut, demeure* are not very striking, but the whole is neatly phrased and well in tune.

William Heseltine.—Although he imparts little variety of colour to Lohengrin's "few remarks" before leaving, the artist declaims easily and sustains his sympathetic tone comfortably to the end. One wishes, however, that it were a trifle less shaky; for the intonation is faultless, the English words are fairly distinct, and the style is manly, frank, and heroic. As with the previous disc, this is an admirable example of new Columbia recording, and the accompaniments are quite clear.

Cecil Sherwood.—The name may be Anglo-Saxon, but the voice, the style, the delivery, the pronunciation, all are up-to-date Italian, including something of the atmosphere of the stage. *M'appari* is not unduly sentimental, and the tone is that of a powerful tenor; while *Questa o quella* is full of go, with all the necessary dash and abandon.

Heinrich Schlusnus.—The Wolfram pieces, part of the best music in *Tannhäuser*, must have been tempting this capable singer for a long time. Anyhow, here they are, finely rendered in his pure baritone voice, with fitting expression and ample sonority and breadth of tone as well as the ideal Wagnerian type of *cantilena*. The instrumentation is nicely brought out, the harp *arpeggi* being clearly executed. There is a strange effect at the beginning of the *Abendstern* melody. For two or three bars it sounds like another and much softer voice; but the heavier tone quickly returns and remains till the close.

Theodor Scheidl.—In the last pieces and in this the Polydor orchestra shows evidence of improvement. Here especially, in the *Flying Dutchman* airs, it gives excellent support to a bass soloist of unusual distinction, richness, and power. One could hardly desire to hear a more characteristic rendering, or a voice better suited to the spirit of weary longing for rest that animates the unhappy Holländer. His diction, too, is amazingly good—duly lugubrious, but always dramatic.

Emmi Leisner.—Handel's *Julius Caesar* has, I believe, been recently revived in Germany. Hence probably the recording of these extremely sorrowful excerpts from that opera, which contains more interesting examples of the master's genius. It must be admitted that they find an exact counterpart in the intensely lachrymose tones of this well-known contralto of the Berlin Staatsoper. The two airs are both in the same sad vein and offer no contrast whatever.

HERMAN KLEIN.



SONGS

ACO.

John Thorne (baritone): *Thou art risen, my beloved* (Coleridge-Taylor), *Epitaph* (Thomson) and *If my lady be unkind* (Tennent). G.16064 (10in., 2s. 6d.).

In *Thou art risen*, one of Coleridge-Taylor's finest inspirations, Thorne challenges comparison with Tudor Davies at his best (on an H.M.V. record issued early this year). Thorne doesn't get all the sweeping and well-moulded phrasing that Davies does—in fact, his phrasing is rather conspicuously broken on both sides of this record; and he plays with the rhythm unduly. But Thorne comes very close to Davies in intensity and strength. Thorne's two other songs are good, sound stuff, not remarkable, but very pleasant, very much like Dibdin or Arne in effect. *Epitaph* is a setting of de la Mare's well-known "Here lies a most beautiful lady."

BELTONA.

Jack Wright (tenor): *Tom Bowling* (Dibdin) and *The old folks at home* (Christy). 6066 (10in., 3s.).

Idris Daniels (baritone): *Sons of the sea* (Coleridge-Taylor) and *The Deathless Army* (Trotère). 6046 (10in., 3s.).

Booth Hitchin (baritone): *Here in the quiet hills* (Gerald Carne) and *Why shouldn't I?* (Kennedy Russell). 6065 (10in., 3s.).

Jean Summers (soprano): *Oh, bother, sang the thrush* (Liza Lehmann) and *The piper of dreams* (Margaret Wakefield). 6064 (10in., 3s.).

One fact specially recommends *Jack Wright*, who makes his maiden record this month—that though he is a tenor he and his voice have that virile quality which is the hallmark of the British baritone. As a matter of fact, tenor or not, I suspect he wouldn't be perfectly happy any higher than the A flat at the end of *Tom Bowling*. His diction is not perfect. His *Tom Bowling* is really a gem of its type. He makes you feel that this song is, after all, one that sticks, and one that you are glad to have sticking to you. His *Old folks at home* is not specially commendable.

One would think that Coleridge-Taylor's songs would be as popular as his piano music; one is, of course, perhaps two or three are, and more would beyond doubt be so if singers would be more enterprising. One welcomes two this month—one of his best and one less good. In fact, *Sons of the Sea* is apt to be rather a muddle, as here it is. *The Deathless Army* has probably been more thrillingly recorded. *Daniels* is not meticulous enough with his words. He aroused our interest some months ago, he now confirms it, and we now await from him something we really must write home about.

Hitchin is another singer who makes us more and more impatient for something thrilling from him. He almost extracts thrills from us with these two inanities. Instead of *Why shouldn't I?* why shouldn't he record, for instance, some of those tremendous vocal-and-musical masterpieces of Henry Purcell's?

Jean Summers has a lovely, rich full-voice top A, and a good, light top B. Can't she ever give us something else besides?

BRUNSWICK.

Claire Dux (soprano): *Ave Maria, Op. 52, No. 4* (Schubert), in German, with piano accompaniment by Frederic Persson and violin obbligato by Max Rosen, and *Träumerei* (Dreams) (Schumann), in German, with orchestra. 10249 (10in., 4s. 6d.).

Florence Easton (soprano) and **Male Trio**, with orchestra: *I've gwine back to Dixie* (White) and *Little old log cabin in the lane* (Hays). 10246 (10in., 4s. 6d.).

Allen McQuhae (tenor) with orchestra: *Adelai* (A little Mexican serenade) (Abbott and Calleja) and *After long absence* (Tempest and Sanderson). 3208 (10in., 3s.).

Two companies issue records this month of Schubert's *Ave Maria*. Neither record gives all three verses of the song. Claire Dux gives the first verse, Olga Haley the first and last. (Many worshippers of the melody of this song may not yet have realised that the words are those not of the Latin hymn, but of Ellen's Hymn to

the Virgin in Scott's "Lady of the Lake.") *Claire Dux* does, of course, give a performance of great beauty. But it seems to be lacking in spirituality, and therefore is just as far from ideal as any commonplace performance might be. On one point I will be dogmatic; the violin obbligato, though perfectly played, only adds sentimentality. *Träumerei* is lovely. October and November records both show Claire Dux more in sympathy with Schumann than with Schubert; but they also make one wonder whether it is intentionally that she scoops up to every other note in a certain type of song.

I see guine back to Dixie is a "perfectly enchanting" plantation song—it has that about it which makes it a stupendous physical effort to restrain oneself from hopping about the room and singing. *Little old log cabin* does not attain such excellence.

After long absence fails through pretentiousness. Such things as Mexican serenades have such pronounced personalities that specimens can be turned out mechanically; *Adelai* is one such. *McQuhae* has a voice of no mean order which, technically, he uses well.

COLUMBIA.

Norman Allin (bass) with orchestra: *Hear me, ye winds and waves* (Handel's *Julius Caesar* and *Scipio*) and *'Tis jolly to hunt from The May Queen* (Chorley and Sterndale Bennett). L.1790 (12in., 6s. 6d.).

Dora Labbette (soprano): *Who is Sylvia?* (Shakespeare, Schubert) and *My mother bids me bind my hair* (Mrs. Hunter, Haydn). D.1553 (10in., 4s. 6d.).

Dennis Noble (baritone): *Ettrick* (W. H. Ogilvie, Graham Peel) and *Passing by* (Herrick, Purcell). 4073 (10in., 3s.).

It is strange if this most dignified of all Handel's recitatives and arias has not before been recorded, except by Arthur Middleton. *Allin* sings it with the great weight, solidity and solemnity which are his, and finely impersonates the great leader suffering reverse. Perhaps he is just a little too heavy in *'Tis jolly to hunt*; but it is only a small matter, and a matter for personal opinion, for the song is made jolly indeed. And *Allin* deserves thanks for giving us music of Sterndale Bennett, who may not have been a musical giant, but who did at least write a great deal of delightful and utterly English music. The strings of the orchestra, which is otherwise first-rate, are a little comb-and-paperish.

Like every other English singer I have ever heard (except perhaps Olga Haley, and unlike Emmy Bettendorf), *Dora Labbette* takes *Who is Sylvia?* at such a quick pace that for me the song loses all its enchantment. If you approve of the speed, you will find that she sings one of the loveliest melodies ever conceived with at the least a good deal of charm. And this is the only passably good record I know of *My mother bids me*.

Dennis Noble must learn, or take sternly in hand, a sense of rhythm before he can be taken seriously.

There is poor piano tone in the accompaniments of these last two records.

EDISON BELL (V.F.).

Norman Williams (bass) with orchestra: *The admiral's broom* (Weatherley and Bevan) and *The old soldier* (Ambient and Bevan). 689 (12in., 4s.).

As many will know, *Williams* has a voice like a Tuba, and maybe, as with that instrument, he finds difficulty in using it with anything but pomposity. But even a Tuba can be dignified. Anyhow, I've never heard *Williams* in anything but this sort of thing. Still, you won't find anything vocal much fatter and bigger.

HIS MASTER'S VOICE.

Walter Widdop (tenor) with orchestra: *Waft her, Angels* and *Deeper and deeper still* (from Handel's *Jephtha*). D.1118 (12in., 6s. 6d.).

De Reszke Singers (male quartet: Erwyn Mutch, Hardesty Johnson, Floyd Townsley and Harold Kellogg): *Negro Spirituals*; *Travlin' to de grave* (arr. W. Reddish) with piano, and *'Tis me, O Lord* (arr. N. Curtis-Burtin) unaccompanied. E.436 (10in., 4s. 6d.).

Percy Heming (baritone) accompanied by Gerald Moore: *The Yeoman's Wedding* (Poniatowski) and *Out of the night* (Lidgely). E.437 (10in., 4s. 6d.).

Walter Glynn (tenor): *Passing by* (Purcell) and *I dream of a garden of sunshine* (Lühr). B.2348 (10in., 3s.).

John Turner (tenor): *Jean* (Burleigh) and *Thank God for a garden* (Teresa del Riego). B.2341 (10in., 3s.).

John Brownlee (baritone): *Ich grolle nicht* (I'll not complain) No. 7 of *Dichterliebe* (Poet's Love), Op. 48 (Schumann), in German, and *Elégie* (Song of mourning) (Massenet), in French, with violin obbligato. E.439 (10in., 4s. 6d.).

Mr. Percy Scholes has, in his "First Book of the Gramophone Record," remarked on Handel's masterly achievement in *Deeper and deeper still*, which is one long recitative and nothing else; also on the boldness shown in the (for his days) big range of keys, by traversing which, chiefly, he maintains the feeling of terror invoked by the song. *Widdop* has a sound conception of this recitative, and also of *Waft her, Angels*. And he is in very fine voice indeed, particularly in *Waft her, Angels*, in which there are repeated long phrases ending in top B flats. He is just a little strident in tone, but there is very little of that sense of strain which he has so often given. This is a great achievement, seeing what a tremendous strain the singing of the song must be. Handel seems here to have appealed to the tenor's finest powers, for a glorious piece of music. I daresay *Widdop* worships the song. The record is worth every penny of its cost.

Travlin' to de grave is one of the only two or three vocal ensembles I know in which the instrumental part is not superfluous. This is, in fact, a remarkable Negro Spiritual arrangement, to compare with which I know no other. These have not the moving power of Rob son's records, but are an interesting variation. The singers are technically perfect, except that occasionally they just touch that dynamic point where, with two classes of performers, vocal ensembles and trombones, musical pitch seems to disappear in the blare of sound.

The Yeoman's Wedding is the month's thriller—and it is thrilling indeed, middle- or low-brow or not, obviously because its composer meant something by it. *Heming* is perfectly splendid in it, and he is no small part of the thrill—not least because there is real singing put into it. *Out of the night* is not the hackneyed setting of Henley's poem, but a rather better one. But it doesn't really get within sight of the ferocity of the poem.

Here is yet another record of *Passing by*, and not one to be singled out. *Glynn*'s voice is good enough for him to do better things. This Purcell is not, of course, the Purcell—Henry.

Turner does all he can with his two songs. *Jean* is one of the sloppiest things ever written. Surely any girl would be intensely bored, if nothing worse, by any man who addressed her in these strains.

I don't remember hearing *Brownlee* before, though I feel I ought to know the name. Anyhow, he is a singer to be reckoned with. He has all the feeling for such a song as *Ich grolle nicht*, though it has not sunk quite deep enough. There is not enough of the terrible calm. *Brownlee* has the voice, indeed, but he must shun tremolo. His *Elégie* is too straightforward; and, confirmed by the other song, shows that he gets practically no variety in power or colour.

PARLOPHONE.

George Baker (baritone) with orchestra: *The Two Grenadiers* (Schumann). **Robert Howe** (baritone) with orchestra: *Cavaliers and Roundheads* (G. Cobb). E.10507 (12in., 4s. 6d.).

George Baker's two grenadiers are not really members of a great army broken. They are simply two Boys of the Old Brigade returning from peace-time manoeuvres; or perhaps two boy scouts returning from a field day. Their breasts bulge with patriotism, but hardly with that blend of heroic loyalty and despair which gives Schumann's song its depth. *Baker* tends, also, to apply the rhythmic—or non-rhythmic—style which is usual in songs of a lower grade, with dire enough effect. He doesn't fit with the orchestra, who try to keep the "march" of the song—and if ever song had a march it is this.

Cavaliers and Roundheads is one of the most spirited songs of its type. When one thinks of those ideal songs of the type, Stanford's settings of Browning's *Three Cavalier Songs*, one realises that this one only just rises above commonplace. *Howe* gives it with rousing gusto, well supported by the orchestra. But the song doesn't present any artistic problem or problems as does *The Two Grenadiers*.

POLYDOR.

Emmi Leisner (contralto) of the Berlin State Opera, with orchestra: *Schlafe, mein Liebster* (Slumber, beloved)—Cradle Song from the *Christmas Oratorio*. J. S. Bach) and *Schlage doch, gewünschte Stunde* (Chimes, ring out the moment longed for!) Cantata No. 53 (J. S. Bach). 73020 (12in., 6s. 9d.).

Ada Sari (soprano) of La Scala, Milan, with orchestra: *Die Nachtigall* (Romance, Nightingale's Song) (Alabieff), in Russian, and *Variations, Mi parlo un di d' amor* (Adam). 73013 (12 in., 6s. 9d.).

Marie Olszewska (contralto), with Orchestra: **Christmas Carols; Es ist ein Ros' entsprungen** and **Süsser die Glocken nie klingen**. 72821 (12 in., 6s. 9d.)

Among all the Christmas records which we may expect, *Emmi Leisner's* will, in its own class, take some beating. But there are several ways in which it could be beaten. To begin with, this Cradle Song of the Virgin is, formally, like nearly all the songs Bach and Handel ever wrote; it is a long piece, in threefold form, having a main section, a second section and a return of the main section. Instead of giving us a Bach cantata on the reverse side of the disc, why did not Emmi Leisner give us the second part of the cradle song? As it is, we are deprived of that second part altogether. This singer has a beautiful voice, and the whole performance is of the very best. But there is not the exquisite tenderness with which I have heard this sung more than once by one of our best English contraltos. Still, it is a rare boon to have it recorded at all. The Bach *Cantata* is simply an aria for contralto, with accompaniment for strings and campanella (Glockenspiel or bells). The manuscript bears the title "Trauer-Arie" (Funeral Song). It is beautiful music (though not one of Bach's greatest inspirations) beautifully performed.

Ada Sari's performance means no more than *Warblings at Eve*. But she displays a voice of extraordinary power and exceptionally high pitch, and an amazing technique—also a huge, uncontrolled wobble. The end of the *Variations* is simply a howling scream.

Maria Olszewska providing stunt records is a novelty indeed. One cannot describe this record otherwise. But it is a very beautiful stunt. Bell effects and other effects are apt to be over-prominent, but there is a real, naïve beauty, despite the apparent elaborateness, in this treatment of two centuries-old melodies. And the melodies themselves which Olszewska sings are full of that grave, simple loveliness which is the very essence of Christmastide.

VOCALION.

Olga Haley (mezzo-soprano), in German, accompanied by Ivor Newton: **Ave Maria, Op. 52, No. 4** and **Gretchen am Spinnrade** (*Spinning Song*) (Schubert). K.05257 (12 in., 4s. 6d.).

Wateyn Wateyns (bass-baritone) with the Aeolian Orchestra: **Droop not, young lover; I rage, I melt, I burn and O ruddier than the cherry** (*Acis and Galatea*) (Handel). K.05256 (12 in., 4s. 6d.).

Malcolm McEachern (bass), accompanied by Stanley Chapple: **The Blacksmith** (Slater); **A banjo song** and **Uncle Rome** (Sidney Homer). K.05244 (12 in., 4s. 6d.).

John Mathewson (baritone), accompanied by George Short: **An Eriskay love lilt** (*Songs of the Hebrides*, arr. M. Kennedy-Fraser) and **The wee, wee German lairdie** (arr. G. Short). X.9691 (10 in., 3s.).

Ethel Hook (contralto), accompanied by Edith Page: **Coming home** (Chas. Willeby) and **O western wind** (May H. Brahe). X.9891 (10 in., 3s.).

Kathleen Destournel (soprano), accompanied by Ivor Newton: **Little snoozy coon** (Eric Coates) and **The maiden in grey** (Barnicott). X.9892 (10 in., 3s.).

Time will not allow a test of whether *Olga Haley's* record of *Ave Maria* is the best in existence. I can only compare it with *Claire Dux's* (reviewed among Brunswick records). From *Olga Haley*, we have, instead of surface emotion, true depth such as speaks for itself, just as the other belies itself, to those that have ears to hear. Yet all the almost infinite art is there as well—indeed, is part and parcel of it. Also, *Olga Haley's* softer quality is more sympathetic to the song than *Claire Dux's*. In *Gretchen's Spinning Song* *Olga Haley* again challenges comparison with a very famous singer, *Gerhardt*. At first one feels that *Gerhardt's* dramatic force is missing. But the return of the first part, after the climax (which is magnificent), is perfect, and wipes out any criticism there might be of the beginning. The effect is largely gained by perfection of rhythm (in which I include pace). *Newton*, who has almost as much responsibility as *Olga Haley*, is faultless—piano tone, however, is a bit woolly.

Wateyn Wateyns is very sound, solid and satisfying. Perhaps he is just a wee bit heavy and unyielding, especially in *I rage and O ruddier*—but there he arouses enthusiasm by managing "merry" without a detectable break. His enunciation is a wee bit thick. The orchestral playing is not quite clean. But when all has been said, the record still remains a solid, satisfying and wholesome dish. The *Acis and Galatea* extract, by the way, is a notable example of how very much Handel owed to Purcell.

This time *McEachern's* songs suggest weighing him in the balance against Robeson and his Negro Spirituals. The balance comes down heavily on Robeson's side.

It is extremely difficult to give any judgment on *Mathewson's* Hebridean song. Mostly, he seems to just miss the enchantment, the dreamy beauty. I think he keeps himself back too much for the last part, when he certainly does get the touch of fire, and a lovely wistful end. Anyhow, he is emphatically to be reckoned with among the various recorders of the *Eriskay love lilt*, and the splendid Scottish song on the reverse is one of the best ever. *George Short*, too, plays his own delightful accompaniment brilliantly.

Ethel Hook is really at home in her songs of this month's issue and *Destournel* adapts herself well to hers.

C. M. C.



CHORAL

EDISON BELL (V.F.).

The Grand Opera Singers with orchestra: **The Anvil Chorus** (*La Zingarella*) (from Verdi's *Il Trovatore*) and **The Soldiers' Chorus** (from Gounod's *Faust*). 1189 (10 in., 2s. 6d.).

HIS MASTER'S VOICE

Royal Choral Society, accompanied by the Royal Albert Hall Orchestra and conducted by Dr. E. C. Bairstow: recorded during the actual performance at the Royal Albert Hall, London, on April 24th, 1926: **Sanctus** (in two parts) from the *B minor Mass* (J. S. Bach). D.1123 (12 in., 6s. 6d.).

COLUMBIA.

The Sheffield Choir, with orchestra and organ, conducted by Sir Henry Coward: **The Heaven's are telling from The Creation** (Haydn) and **Hail, bright abode from Tannhäuser** (Wagner). 9128 (12 in., 4s. 6d.).

This record gives what must be almost unique value. There is really nothing to criticise, except perhaps a little blatancy, and I doubt if there is any more of that than is inherent in the music. The Chorus is vigorous and faultless—even their words are as clear in *The Soldiers' Chorus* as they well could be. The Orchestra (which should be mentioned in the catalogue) is absolutely first-rate in *The Anvil Chorus* (which, of course, is a song of gypsies forging their weapons). If you value your ear-drums beware of the first blows on the anvil, about three-quarters of an inch from the beginning of the record.

The Royal Choral Society record is a companion to the two issued in September. The same general remarks may be applied now, as then, except that the choir here seem better able to cope with the immense strain of the music (perhaps because they had a rest between the *Credo* and the *Sanctus*). As far as one can tell, there is very little wrong with the performance, and the reproduction is faithful.

There is a measure of clarity which is remarkable for the Albert Hall, at any rate in the first part. (This is, by the way, an extreme example of the evil of the necessity of breaking the music to turn over the record.) The record has at least some musical as well as topical value. H.M.V. have probably, as did the B.B.C., improved on the Albert Hall. And not the least good thing this company is doing is their refusal to sacrifice mellowness to power.

The same can, unfortunately, be said of few Columbia choral records at present, and this *Sheffield Choir* record is not one of them. The voice parts are ideally clear, but the sensitive orchestration is often overbalanced, sometimes by the singers (the soloists seem to be shouting straight into the microphone), sometimes by the organ. I think I am right in saying that Haydn wrote no organ part, and I cannot see that the instrument here serves any useful purpose. Sir Henry Coward interprets the *Più allegro* as *più e più allegro*, and the end is exactly twice the speed of the beginning. There is a cut from the end of the choral opening straight to the solo trio's second entry at "In all the land."

Hail, bright abode is slightly better in tone, and is otherwise faultless, chorus and orchestra both being very fine and excellently balanced.

C. M. C.

MISCELLANEOUS

Percival Mackey's Band in a medley of Chevalier songs on one side as a waltz, on the other as a fox-trot (Col. 9130, 4s. 6d.). This is a good thought which will appeal to most of us who are pre-war. Arrangement, playing and recording are very good. Those who are more up to date and like pot-pourris will want *Song Hits*, played in four parts on Regal G.8652 and 8653 (2s. 6d. each) by the **New Regenta Orchestra**, which is thoroughly competent, though perhaps lacking in subtlety, and also gives us a *Hearts and Diamonds Selection* (Regal G.8654, 2s. 6d.) a little late in the day. The **Edith Lorand Orchestra** is not quite up to its highest mark in *Valse Mauve* and *Someday you'll care for me* (Parlo. E.5655, 2s. 6d.); but the **Salon Orchestra**, that very select Shilkret organisation of the Victor studios, makes one of its finest records in *At peace with the world* and *Lonesome and Sorry* (H.M.V., B.2344, 3s.), and the **Victor Olof Sextet**, well-known to wireless folk, starts its gramophone career well with some of Coleridge-Taylor's *Characteristic Waltzes* (H.M.V., B.2346, 3s.). I cannot trace previous records by the **St. James's String Sextet**, but found their record of the *London-derry Air* and *Bohm's Petite Bijouterie* (Col. 4071, 3s.) rather shrill on my machine. On the other hand, the **J. H. Squire Celeste Octet**, in the same bulletin (Col. 9126, 4s. 6d.), has made an irreproachable record of *O Star of Eve* and *Rachmaninoff's Prelude in C sharp minor*, which can be heartily recommended to all those who want these works. Similarly, I have nothing but praise for the *Sunny* and *Tiptoes* selection by the **Savoy Orpheans** on H.M.V., C.1286 (4s. 6d.), and the (less hurried) *Sunny* selection (two parts) by the **New 1927 Orchestra** on Col. 9132 (4s. 6d.).

That rousing cabaret tune *Haida Troika* is capitably done by the **A and P Gypsies**, with another Hungarian tune, *Steuka Rasin* on the reverse (Brunswick 3105, 3s.). This is one of the outstanding records of the month. The name of **Vaughn de Leath** (who sang the epoch marking record, Col. 3720, a year ago), as a composer of a waltz, *Hawaiian Nightingale*, drew my attention to **Frank Ferera's Hawaiian Quartet** (Voc. X.9883, 3s.), but I cannot get enthusiastic about any of these Hawaiian records. They have their own following, and I am beyond the pale.

Although it seems as if all the song records that I hear are duplicates, I had the curiosity to count them this month, and found to my surprise that there are over sixty different titles. How can I deal with them fairly? First let me welcome back to the bulletin **Melville Gideon** on H.M.V., C.1284 (4s. 6d.) and B.2352 (3s.), showing us how his new Co-optimist songs go and how such favourites as *Always* should go. Then **Layton and Johnstone** come back with a 12in. medley of obsolescent favourites on Col. 9131 (4s. 6d.) and three 10-inchers of new songs (Col. 4084, 4085, 4086, 3s. each), from which, on the whole, I pick 4086 as the best. **Jack Smith** has retired for the moment, but his place is well taken (at the New Prince's Restaurant and on H.M.V.) by **Gene Austin** who has an extremely sympathetic way of singing such songs as *Behind the Clouds* and *Bye Bye Blackbird* (H.M.V., B.2345, 3s.; also try B.2349, 2350 and 2359). On 2350 he sings *You've gotta know how to love* nearly as well as **Cliff Edwards** on *Actuelle* 11148 (2s. 6d.), who has *I'm lonely without you* on the other side and sings both in his own style, which enchants some people and annoys others. **Sydney Nesbitt** is again at his very best in this style of confidential ukulele song on Parlo. E.5658 (2s. 6d.), which has the best version of *Lonesome and Sorry* of the month and Parlo. E.5659 (2s. 6d.), the ingenious *I've seen Isobel* and the plaintive *After I say I'm sorry*. **Scovell and Wheldon** have a new "guinea-pig" song, *Little Puppy Dogs*, which is a good foil to the pathos of *Alone in the Home* (Parlo. E.5660, 2s. 6d.).

Al Jolson may well be the best seller of the month. With Fenton's Orchestra to support him, he makes fine clear records of the *Robin Song* and *Here I am* (Brunswick 3222, 3s.) and *To-night's my night with baby* and *At peace with the world* (Brunswick 3196, 3s.). In this last, and her other song, **Kitty Reidy** (Voc. X.9875, 3s.) is disappointingly hard and dull, and also in her duets from *Tiptoes* with **Howett Worster** (X.9894, 3s.). She can be so good when she really likes. It's not the recording, which is new Vocalion electrical method, as are all the Vocalions in my list this month; and I regret to say that, much as I like **Billy Mayerl** at the piano, I prefer him not to sing as well; and though his duets with **Gwen Farrar** on Voc. X.9888 and 9889 (3s. each) are remarkable pieces of recording (I have never heard sibilants more natural) they are not records which any but confirmed admirers will want "for keeps." **Buddy Lee**, who used to be in Vocalion lists, now appears

on Col. 4077 (3s.) in *Everything's gonna be all right* and *Who'd be blue?* This must be one of the loudest records of the month.

Billy Desmond has three Aco records, G.16072-3-4 (3s. each), of the usual calibre; but why *I'm a little blackbird*? Surely he isn't; surely it's a song for **Florence Mills** to sing—and for others only to play. By the way, why have we no *Blackbirds* records yet? I saw the show, by the kindness of Mr. Cochran, and have been expecting ever since to get records of that unrivalled orchestra and of some of the songs. But they don't come. However, **Billy Desmond's That Night in Araby** (the theme tune of the "Son of the Sheik" film) and *Rosie Posie's* (G.16072) is the best of the three, and yet the latter song is better done by **Tom Barratt** on Winner 4484 (2s. 6d.). Another pluralist is **Dick Henderson** with three songs on Imperial records (1649 and 1650, 2s. each)—I like the new envelopes as much as the new labels—and two on Aco (G.16061). **Fred Douglas** keeps up a steady flow on Regal 8665, 8666 and 8667 (3s. each) and with *How Now Brown Cow?* shows more character than usual. But for this absurd song and for *Gentlemen prefer blondes*, both from R.S. V.P., you must get the authentic versions sung by **Miss Joyce Barbour** on Col. 4072 (3s.). Of the other "straight" singers of the topical tunes you can generally rely upon **Tom Gilbert** (Regal), **John Curtis** (Parlo.), **Robert English** (Parlo.) and **Frank Gilbert** (Duophone). **Leslie Sarony** (H.M.V., B.2351, 3s.) spoils *Does my sweetie care for me?* racily and clearly sung, by the foolish patter of *Don't criticise* on the other side. For patter I commend **Billy Bennett** in *Family Secrets* (Col. 4005, 3s.), but I am inclined to agree with his Bradford audience about his recitations.

I would like to give high marks to **Irving Kauffman** on Imperial 1645 (2s.) and **Eddy Reed** on Imperial 1648 (2s.). They are above the average, and with improved methods of recording the average is now fairly high. But the fact remains that in the singing of rubbish no Englishman who records, except **Melville Gideon**, can beat the Americans. Sentimental rubbish, I mean: in rollicking rubbish like *Horses*, **Billy Jones** made the best record on *Actuelle* 11149 (2s. 6d.), with the duet *So is your old lady*—the **Happiness Boys** are as ubiquitous as happiness itself—on the reverse.

The most important record of the speaking voice this month is **Henry Baynton's Marc Antony's Oration** on two sides of a 12in. disc, recorded electrically on Vocalion K.05253 (4s. 6d.). I have never seen Mr. Baynton on the stage, but I know of his immense popularity with the Shakespearean public, and if, as the bulletin says, his voice is recorded "naturally," sibilants and all, it would be impertinent for me to criticise his interpretation. But as I can read and enjoy the speech in my own Shakespeare, I should save my money and buy, instead, **Sammy Shields** in his famous *Cricket* and *Football* descriptive scenes (Imperial 1643, 2s.). It is far more thrilling to me, though I have never seen Chelsea playing. I believe I should also like **Christine Crowe's Muggie Hadden** and *Granny Listens In* (Beltona 985, 2s. 6d.), but it is so Scotch that I understood nothing except *Granny's* delightfully soft chuckles.

The Polydor records of the captive canary, a Hartz Mountain roller (62539 and 62540, 4s. 6d. each) are very shrill and unattractive, and only made my canary (who is moulting) feel uncomfortable. But of course, they are wonderful recording feats. So is an accordion record, Regal G.8661 (2s. 6d.), by **Gellin and Borgstrom** and a banjo record by **A. E. Nickolds** (Aco. G.16068, 2s. 6d.) but the tunes are not out of the common. **Rudy Wiedoeft**, that accomplished saxophonist, plays his own *Llewellyn Waltz*, a pretty tune, and the slightly faded *Souvenir of Drdla* on Col. 4076 (3s.).

One of the most remarkable records of the month is that of the *Bow Bells* on Col. 4082 (3s.). The **Ancient Order of College Youths** (what a lovely name it would be for a jazz band) play *Queens* on one side and *Whittington Chimes* on the other with great smoothness. Hear the record from a distance, so that it is almost faint, and the illusion is wonderful.

The **Revellers** have done that attractive *Moonlight on the Ganges* as well as *Breezing along with the breeze* on H.M.V., B.2330 (3s.). This must be added to your collection; in some ways it is the best of them all. "All" is a big number; this combination of syncopating singers must have made fortunes out of records alone. Thus heralded, they are singing at huge fees at the New Prince's Restaurant; and I am pleased to think that I guessed, in my August review, their identity with the Singing Sophomores on Columbia records and the Merry-makers on Brunswicks. But I did not guess (what I am now told) that they are the Shannon Four with the addition of Ed. Smalle, who plays the piano, does the syncopating arrangements (and the tenor "tootles") and also records duets with *Esther Walker*.

PEPERING.

BAND RECORDS

ACO.

- G.16036 (10in., 2s. 6d.).—British Legion Headquarters (London) Military Band: *Martial Moments* (arr. Winter). Parts 1 and 2.
 G.16070 (10in., 2s. 6d.).—Band of H.M. Welsh Guards: *Australia To-day March* (Lithgow) and *On the Quarter Deck* (Alford).
 G.16071 (10in., 2s. 6d.).—Australian Commonwealth Band: *Stars and Stripes March* (Sousa) and *My Dreams* (Tosti).

ACTUELLE.

- 15237 (size 12, 3s. 6d.).—Garde Républicaine Band: *Gretna Green Ballet Suite—Scene and Valse* (Guirard). Parts 1 and 2.

BELTONA.

- 1047 (10in., 2s. 6d.).—Beltona Military Band: *Varsity March* (Moore) and *To Victory March* (Hadley).
 1067 (10in., 2s. 6d.).—Beltona Military Band: *Anvil Chorus* (Il Trovatore) (Verdi) and *The Forge in the Forest* (Michaelis).
 1068 (10in., 2s. 6d.).—Beltona Military Band: *The Chinese Bell Galop* (Trevine) and *Chang* (Finck).

COLUMBIA.

- 9086 (12in., 4s. 6d.).—Band of H.M. Grenadier Guards: *Rienzi Overture* (Wagner). Parts 1 and 2.
 4028 (10in., 3s.).—Band of H.M. Grenadier Guards, Cornet Soloist, Corporal West: *Softly awakes my Heart from Samson and Delilah* (Saint-Saëns) and *Il Bacio* (Arditi).
 4029 (10in., 3s.).—Band of H.M. Grenadier Guards: *Dawn of Freedom March* (Lotter) and *Cavalry of the Clouds March* (Alford).
 9121 (12in., 4s. 6d.).—Highland Military Band: *Reminiscences of Scotland* (arr. Godfrey). Parts 1 and 2.
 4053 (10in., 3s.).—Highland Military Band: *A Nicht wi' Burns Selection* (arr. Voite). Parts 1 and 2.
Scottish Country Dances, arranged by J. M. Diack and played by the Highland Military Band.
 4054 (10in., 3s.).—Triumph and Petronella.
 4055 (10in., 3s.).—The Haymakers and The Cumberland Reel.
 4056 (10in., 3s.).—Strip the Willow and The Flowers of Edinburgh.

DUOPHONE.

- B.5154 (10in., 2s. 6d.).—Mackenzie-Rogan's Military Band: *The Cuirassiers March* (Robinson) and *The King's Guards March* (Keith).

HIS MASTER'S VOICE.

- B.2327 (10in., 3s.).—Arthur Pryor's Band: *King Cotton March* (Sousa) and *Officer of the Day March* (Hall).
 C.1283 (12in., 4s. 6d.).—Band of H.M. Coldstream Guards: *H.M.S. Pinafore Selection* (Sullivan). Parts 1 and 2.
 B.2342 (10in., 3s.).—Royal Air Force Band: *We play at Soldiers* (Eilenberg) and *Rusticarella* (Cortopassi).

REGAL.

- G.8655 (10in., 2s. 6d.).—Silver Stars Band: *Egmont Overture* (Beethoven). Parts 1 and 2.
 G.8670 (10in., 2s. 6d.).—Australian Commonwealth Band: *The Wounded Friend March* (Myddleton) and *With Kilt and Sporan March* (Sutton).

VOCALION.

- X.9858 (10in., 3s.).—Band of H.M. Life Guards (Cornet Soloist, Trumpet-Major H. N. Harman): *A Perfect Day* (Jacobs-Bond) and *Somewhere a Voice is Calling* (Tate).

WINNER.

4051. (10in., 2s. 6d.).—Callender's Cable Works Band: *Les Huguenots Selection* (Meyerbeer). Parts 1 and 2.
 4500 (10in., 2s. 6d.).—Callender's Cable Works Band: *Triana* (S. Lope) and *Le Grenadier* (Pares).
 4502 (10in., 2s. 6d.).—Callender's Cable Works Band: *Three Blind Mice Variations* (Douglas) and *An Irish Patrol* (Rimmer).

It is not a pleasant job to have to criticise a band such as that of the British Legion Headquarters, but it is impossible to speak well of their record, *Martial Moments*. The band is badly out of tune and the playing very ragged. It is the sort of playing that can be tolerated in a park, but ought never to be perpetuated on a gramophone record. *Australia To-day* and *On the Quarter Deck* are two very common-place marches adequately played and recorded. The tone of the Australian Commonwealth Band is very good in *Stars and Stripes March* and *My Dreams*. Both playing and recording are first class (by the old process). The tempo in the former is rather too deliberate for my taste.

Gretna Green is new to me and is quite a charming ballet suite with some nicely contrasted sections. Now that the Actuelle people have got rid of the acid pungency that used to characterise most of their records, the Garde Républicaine Band sounds much more like its real self. The playing is excellent.

Guessing the actual bands disguised by names only found in record catalogues is quite a fascinating pastime. The Beltona record of *Chang* and *The Chinese Bell Galop* and that issued by the Aco Company last month are identical from which we learn that the Welsh Guards Band is masquerading under the title of "Beltona Military Band," and I am equally sure that the same title conceals the identity of the U.S.A. 7th Regiment Band in a brace of excellent marches—*Varsity* and *To Victory*. Of the two I prefer the former because of its rather novel instrumentation. Recording in both cases is by the old process but good.

The Forest containing the Forge seems to be well stocked with game of all descriptions, many of the varieties of which I utterly fail to identify. In fact the only one I am certain about is a cock, and he is suffering from a dreadfully sore throat. The reverse of this box of tricks is occupied by a very mechanical performance of the tiresome *Anvil Chorus*.

The Columbia Company have issued quite a batch of new records by the Grenadier Guards Band, and when I say that the best of them, judged merely as a record, is that of the two marches I do not wish to imply that the others are bad. Far from it. That containing *Rienzi* is distinctly good though the tone is a trifle throttled in places. The recording of the tenor trombone and cornet doubled is particularly good as is that of the side drum and basses. The cornet tone of Corporal West in *Il Bacio* and *Softly awakes my heart* is very pure and steady and the balance between the solo instrument and band is admirably controlled. Neither of these records, however, quite possesses the broad and open effect of the two marches, *Cavalry of the Clouds* and *Dawn of Freedom*. In this record the "middle" of the band assumes its correct proportions and this is a comparative rarity.

The Scottish issues will please many people on both sides of the border. The Highland Military Band (another of these baffling *noms de guerre*) is a small combination eminently suited to the music played and plays very crisply and with plenty of "bite." *A nicht wi' Burns* is both better played and recorded than on Regal G.8627, and is very attractive, but on the other hand, I don't like *Reminiscences of Scotland* half as well as the *Thistle Selection* played by the Grenadier Guards and issued recently by the same company. The various songs are not as well knit together and neither playing nor recording is as good as in the latter.

The series of country dances should be in great demand for use in schools. They are played in perfect time. A mere Sassenach may be pardoned for finding some of them—e.g., *Triumph* and *Strip the Willow*—rather monotonous when unaccompanied by dancing. I should advise the purchase of *The Haymakers* and *The Cumberland Reel* to those who want an odd record of the series for purely listening purposes.

The new record by Col. Mackenzie-Rogan's Band is disappointing. *The Cuirassier* is only a very ordinary tune and *The King's Guards* was played far better by the Coldstream Guards for the H.M.V. Co. a year or two ago.

I have at long last received a copy of the record that has aroused the Editor's martial enthusiasm and lest I should not recognise it when I saw and heard it the London Editor put in its envelope a note which reads: "This is the famous record"! It really is a magnificent record and deserves all that the Editor has said. The volume is enormous, the amount of echo and reverberation is controlled to perfection and the tone colours are absolutely realistic. The only fault that could be found is that the brass rather outweighs the reeds. This is the fault of the band and is common to American bands as a whole, who do not subordinate brass tone to that of the reeds. *Officer of the Day* is quite a good

march, while *King Cotton* is by Sousa, than which it is unnecessary to say more. This record sounds well on all the machines upon which I have tried it, but on the new machine Mr. Vitz has recently built for me it is positively startling.

Just as the H.M.V. Company have given us the record which exhibits echo controlled to a nicety, so they have this month produced the one in which it is about as bad as in any I have yet heard. The echoes and re-echoes in the *H.M.S. Pinafore Selection* cause an appalling confusion in the loud passages. The Air Force Band's new issue is quite attractive. *Rusticanella* is very reminiscent of Sousa's *High School Cadets March* and similarly *We play at Soldiers* obviously owes something to the *Mill in the Forest*. In the latter case, however, it is merely borrowing and not stealing as both pieces are by the same composer. The recording of the clarinets in the first few bars of *Rusticanella* is perfect.

I know of no band whose quality of playing varies so much as the Silver Stars Band. Last month we had two splendid records from them but the interpretation of *Egmont* issued this month is about as wooden and stiff as anything I have heard for a long time. The playing is only mediocre, many of the long held chords ending very raggedly. *With Kilt and Sporan* and *The Wounded Friend* combine to make by far the best record of the playing of the Australian Commonwealth Band yet issued. The piano and mezzo tone of this band are very fine. The former piece is more effective than most of its type, and the advancing and retreating effects are very cleverly manœuvred.

Trumpet-Major Harman has added another to his series of artistically played cornet solos. I am informed that the titles selected for the whole of this series were chosen because of numerous requests from Australian enthusiasts. All who appreciate the best traditions of military band music will hear of the death of Lieut. H. Eldridge, the Director of Music of the Life Guards Band with deep regret, while I personally have lost a man whose friendship I valued. He was attacked by a chill which rapidly developed into pneumonia and, owing to other recent illnesses, he had not the reserve strength to struggle and died on September 23rd. He was buried at Highgate Cemetery with military honours on September 27th. Lieut. Eldridge was known throughout the British Isles for his fine musicianship, and all who knew him, whether casually or intimately, will long remember his kindly disposition and charming and unaffected personality. His sad death leaves a gap that will be difficult to fill.

The vacancy caused by the death of Lieut. H. Eldridge has been filled by the promotion of Mr. W. J. Gibson to the Directorship of Music of the Band of the Life Guards (1st and 2nd). The appointment of the new director dates from October 12th.

Lieut. Gibson received his early musical training in the Band of the Royal Horse Guards (Blues) during the time Lieut. Charles Godfrey was director. After the usual course of study at the Royal Military School of Music at Kneller Hall, he was appointed bandmaster of the 9th Queen's Royal Lancers, which position he occupied for twenty years. In 1922 he was transferred to the Royal Tank Corps to form a band for the corps which work he did with conspicuous success. Lieut. Gibson well deserves his new honour and one can say with confidence that he will prove a worthy successor to his distinguished predecessors.

I have never heard Callender's Cable Works Band in the flesh, but judging by the three records just issued by the Edison Bell Company, it is on the light side and the comparatively feeble recording of the basses rather accentuates this. The best record of the three is the selection from *Les Huguenots*, in which the basses and other deeper toned instruments emerge a little from their retirement. The long euphonium solo on the second side is very artistically played. *Le Grenadier March* (by Gabriel Pares, late Director of Music of the Garde Républicaine Band of France) arranges very well for brass and is very crisply played with noticeably good attack. The arrangement of *Triana* is not so successful and the recording of the instrument that is doing duty for the castanets is feeble in the extreme. Shipley Douglas's arrangement of *Three Blind Mice* is both clever and amusing, but *An Irish Patrol* is a very commonplace selection of well-known airs. The recording is by the new process and is quite brilliant except in the departments named, and I hope to see some more issues of this band's work before long.

W. A. C.



DANCE NOTES

By M. W. W.

The records that stand right out as the best this month are undoubtedly Brunswick 3035, *That certain feeling* and *Looking for a boy* (Phil Ohman and Victor Arden, with their orchestra), and H.M.V., B.5129, *Who* and *Sunny* (Jack Hylton's Band).

Brunswick 3035, containing as it does the best tunes from that good show "Tip Toes," is particularly intriguing on account of its delightful passages for two pianos, which leave nothing to be desired as to syncopation and execution. In H.M.V., B.5129 we have Jack Hylton at his best in *Who* out of the revue "Sunny"—a fox-trot which is going to be extremely popular this winter.

H.M.V.

I am continually amazed, when trying H.M.V. records, at the excellent control that this company has recently obtained over "tone." A control due, in no small measure, to the clever combination of balance, tempo, and rendering which we enjoy when listening to such dance bands as those of Jack Hylton, to whom we owe much for his setting of *Who* (B.5129) (fox-trot, V.), which, in addition to being the best tune of the month, is a happy blending of perfect rhythm and clever recording. This has *Sunny* (fox-trot, V.), on the reverse side, both tunes being from the new musical show of that name. Second place I give wholeheartedly to *I'm lonely without you* (B.5101), fox-trot, played by the same band with a tremendous swing. This has *While my pretty one sleeps* (fox-trot, V.), on the other side. *Am I wasting my time*, (V.) backed by *You gotta know how to love* (V.) (B.5116), again played by Jack Hylton, are two excellent fox-trots that no one should miss, while *Do you* (B.5113) (V.), with *Blue bonnet, you make me feel blue* on the reverse side (fox-trot, V.), thanks to the same masterly conductorship, is an excellent waltz beautifully played and sung, and far ahead of its class. *Deep Henderson* (B.5121), played by Coon Saunders' Original Nighthawk Orchestra, coupled with *Hi-diddle-diddle* (V.), George Olsen's Band, are two fox-trots which afford an amusing contrast to the above, and while first-class to dance to, are typical of American syncopation at its best. Last, and by no means least, we have *Charleston, Charleston, show me the way* from "Just a Kiss," together with *I'm a little Blackbird looking for a Bluebird* (V.) out of "Blackbirds" (B.5130), two fox-trots, played by the Savoy Havana Band. The latter, although well played, sadly lacks the wonderful personality of Miss Florence Mills, while the former, a Charleston as its name implies, makes one yearn for the agility of Barrie Oliver, whose dancing has to be seen to be believed.

The following are H.M.V. records which came in too late to be considered in the previous list. None of them strike me as being anything out of the ordinary.

- B.5138.—*Tell me that you love me* (fox-trot) and *Iyone, my own Iyone* (fox-trot) (Savoy Havana Band). This has a good swing.
- B.5135.—*Hard to get Gertie* (fox-trot, V.) and *Spring is here* (fox-trot, V.) (Irving Aaronson and his Commanders). These are both fairly good tunes, well played.
- B.5128.—*No, sir, that's not my girl* (fox-trot, V.) and *In a little Spanish town* (fox-trot) (Kit-Cat Band).
- B.5127.—*Hugs and Kisses* (fox-trot) and *That's why I love you* (fox-trot) (Kit-Cat Band).
- B.5139.—*My dream of the big parade* (fox-trot, V.). This is not at all suitable for a dance record; and *Sonny Boy* (fox-trot) (Jack Hylton and his Orchestra).

COLUMBIA.

I find the Columbias running the H.M.V. records fairly close for first place as regards tone. Like H.M.V., their best record this month is 4100, *Who* (fox-trot, V.), out of "Sunny," which has a

delightful bit of syncopated singing, and on the reverse side **Sunny** (fox-trot). Both played by the Ipana Troubadours. 4094, **Lay my head beneath a rose** (V.) I consider this the best waltz; it has **Kentucky Lullaby** (waltz, V.) on the other side, both being played by the Denza Dance Band. Here are the best, in order of my choice:—

- 4096.—**Lulu Lou** (fox-trot, V.), a good record with good banjo passages, and **I wonder what's become of Joe** (fox-trot, V.) (the Denza Dance Band).
 4099.—**That certain party** (fox-trot, V.) is a good tune well played (Ted Lewis and his Band), and **Always** (waltz), this is rather slow (Bert Ralton and his Havana Band).
 4087.—**Up and at 'em** (fox-trot) and **Where is that someone for me** (fox-trot, V.) (J. Whidden's New Midnight Follies Band). This is a good record.
 4101.—**Two little bluebirds** (fox-trot), good piano solo, and **D'y'e love me** (waltz), both out of "Sunny" (Percival Mackey's Band).
 4088.—**New St. Louis blues** (fox-trot) and **My mamma's in town** (fox-trot) (Ted Lewis and his Band). Good saxophone records.
 4097.—**Roses remind me of you** (fox-trot, V.), a good record well played, and **Gipsy Land** (fox-trot, V.) (The Ipana Troubadours).

PARLOPHONE.

Here we start off with an excellent record, E.5652, **Where did you get those eyes** (fox-trot) (the Goofus Five), a fine example of syncopated style and healthy interpretation. And on the reverse side **Baby Face** (fox-trot) (the Melody Sheiks). A really good record to dance to. Second, by a neck only, comes E.5653, **I'm lonely without you** (fox-trot) (Mike Markel's Orchestra) and **No foolin'** (fox-trot, V.) (the Jazz Pilots). The next are:—

- E.5650.—**Just a cottage small** (fox-trot, V.) and **On the Riviera** (fox-trot, V.) (Ronnie Munro's Band).
 E.5649.—**Petrushka** (fox-trot) and **Who taught you this, who taught you that** (fox-trot) (Ronnie Munro's Dance Band).

WINNER.

- 4497.—**So is your old lady** (fox-trot, V.) and **I'm lonely without you** (fox-trot, V.) (the Regent Dance Orchestra).
 4485.—**Bye-bye Blackbird** (fox-trot, V.) and **When the red, red robin** (fox-trot, V.) (Diplomat Novelty Orchestra).

VOCALION.

In spite of the excellent recording I do not feel that these Vocalions are as good as one might expect:—

- X.9899.—**Chérie, I love you** (waltz, V.) and **In my gondola** (fox-trot, V.) (Don Parker and his Band).
 X.9900.—**Who** (fox-trot, V.) and **Sunny** (fox-trot, V.), out of "Sunny," (the Riverside Dance Band).
 X.9901.—**Nothing else matters but love** (fox-trot, V.) and **Cecilia** (fox-trot) (the Riverside Dance Band).

BELTONE.

- 1052.—**That certain feeling** and **When do we dance?** (Sunny South Dance Orchestra). A record of two fox-trots pleasantly played and well recorded.

IMPERIAL.

Of this month's Imperials the two nicest records are: 1641 **I'd climb the highest mountain** (fox-trot, V.) and **Only you and lonely me** (fox-trot, V.), played by Teddy Brown and the Café de Paris Orchestra, and introducing some pleasing xylophone solos. 1638: **To-night's my night with baby** (fox-trot, V.) and **Hello, Aloha! How are you?** (fox-trot, V.), which contains a passage for that delightful instrument, the Hawaiian steel guitar. On the whole, however, the reproduction has room for improvement.

DUOPHONE.

Of these my criticism is that they have a tendency to harshness, which is far from pleasing. In B.5156, however, we have two old friends, **Dinah** and **I wonder where my baby is to-night**, both fox-trots, pleasantly dished up by John Birmingham and his Band, but lacking in inspiration. Here are others:—

- B.5161.—**Always** (waltz) (Savile Dance Band) and **Tenting down in Tennessee** (fox-trot) (John Birmingham and his Band). Neither of these are very interesting.
 B.5158.—**Good night, I'll see you in the morning** (fox-trot) and **I never knew** (fox-trot) (John Birmingham and his Band).

BRUNSWICK.

I have already mentioned 3035, **That certain feeling** and **Looking for a boy**, fox-trots out of "Tip Toes" (Phil Ohman and Victor Arden with their Orchestra) as one of the best records of the month. The remaining outstanding Brunswick products are 3244, **It's too late to be sorry now** (fox-trot, V.) and **My pal Jerry** (fox-trot, V.) (Colonial Club Orchestra), and 3210, **Dream of love and you** (fox-trot, V.) and **As long as I have you** (fox-trot, V.) (Colonial Club Orchestra), both of which are very snappy and contain well-sung vocal solos. Of the rest:—

- 3218.—**Hello, Aloha, how are you?** (fox-trot, V.), well arranged and rendered, and **Hi-ho the merrio** (fox-trot, V.), cheerful (Mike Markel's Orchestra).
 3212.—**Give me to-day** (fox-trot, V.) and **School-day Sweetheart** (fox-trot, V.) (Colonial Club Orchestra). Both nicely played, with good vocal solos.
 3096.—**Sweet and low down** (fox-trot), out of "Tip Toes" and **Whistle away your blues** (fox-trot, V.) (Harry Archer and his Orchestra). Two good tunes for dancing.

ACO.

I am particularly pleased with this month's batch of Aco records, which for a cheap production maintain a very high standard. **Who** (G.16077) (fox-trot), with **D'y'e love me** (waltz) (Harry Bidgood's Orchestra) and **Making believe I'm glad** (G.16078) (waltz, V.), backed by **In my Gondola** (fox-trot, V.) (Harry Bidgood's Orchestra) are two real good records.

The remainder are:

- G.16080.—**Lonesome and sorry** (fox-trot, V.) (Murray's Green Gables Orchestra), a very good record, and **Adorable** (fox-trot, V.) (the Royal Troubadours).
 G.16081.—**That's why I love you** (fox-trot) (Joe Gandullo and his Everglades Orchestra) and **When the red, red robin** (fox-trot, V.) (the Royal Troubadours).
 G.16082.—**Mandy** out of "Blackbirds" (fox-trot) (the Ohio Novelty Band) and **Lingering Lips** (fox-trot, V.) (the Royal Troubadours).
 G.16079.—**Jack-in-the-box** (one-step) and **When it's June down there** (fox-trot, V.) (Harry Bidgood's Orchestra).

ACTUELLE.

Under this heading come some well-played and nicely-sung records, the best of which are:—

- 11135.—**What good is good morning** (fox-trot, V.) and **Lonesome and sorry** (fox-trot, V.) (Mal Hallett and his Orchestra).
 11131.—**Spring is here** (fox-trot) (Lew Gold and his Orchestra) and **When the red, red robin** (fox-trot, V.) (Ben Selvin and his Orchestra).
 11136.—**After I say I'm sorry** (fox-trot, V.) and **No more worryin'** (fox-trot, V.) (Sam Lanin and his Orchestra). All good tunes for dancing and full of go.

REGAL.

The best of these is G.8660, **I'd climb the highest mountain** (fox-trot), and **I wish I had my old girl back again** (waltz) (Corona Dance Orchestra), both tunes being well rendered and recorded, while the general tone throughout is good. The two "Tip Toes" records, G.8672, **When do we dance** (fox-trot), and **That certain feeling** (fox-trot), and G.8671, **Looking for a boy** (fox-trot) and **Sweet and low down** (fox-trot) (the Raymond Dance Band), are good for dancing, if a little on the loud side.

Banjulele Instruction.

I have had the pleasure of trying over a record which will be of great interest and service to many readers, namely, H.M.V., B.2356, **Banjulele Banjo and Ukulele Instruction** (both sides), by Alvin D. Keech, the famous exponent of these instruments. This record is synchronous with a film dealing with the same subject, and both will be a real help to those of us who endeavour to master the intricacies of these popular and fascinating little lyres. In Part 1 Mr. Keech demonstrates the fingering on which the main simple chords depend, and finishes with an easy example. In Part 2 all difficulties regarding the strokes for the right hand are smoothed out, and again a simple tune is employed as an example. The whole is beautifully clear and easy to understand, while this tiny lecture is delivered at just the correct tempo to enable us to seize our ukuleles and follow Mr. Keech in comfort through the various exercises.

Motto: Try the record first; it is handier about the house than the film.

A DANCE NOTE

By Richard Herbert

LAST month's waifs and strays, while deserving mention on their own account, yet provide me with a sadder opportunity—for making my bow. The post-general-strike era has taught us that it is useless to rely any more upon services which we had accustomed ourselves before to expect as a matter of course, and it has become imperative that all records should be reviewed as nearly as possible upon the very spot. With dance tunes the case is almost most urgent of all, as dance tunes come and go like Mayflies upon a spring stream, and punctuality is thus all-important. This, then, is a confession and a farewell.

The months which have seen my notes appear have been momentous ones to all gramophonists, and not least to those who dance to the gramophone. I well remember about two years ago that to dance to the gramophone then was very much of a lottery—one might or one might not hear the music, and one was more sad than disappointed when one danced only to the tune in one's head. Nowadays one has a justifiable grouse if the tune is not played loudly enough, what with our new instruments, our Lifebelts and our electrical recordings. The golden age has almost come, and woe is me, I give up the reins with the new era almost in sight. My successor's is a happy task, so long as he can remain joyously sane, but I must confess that to listen to one hundred and fifty or more tunes at a sitting is a severe trial to anyone. Perhaps I may one day help him out when he can bear his happiness no longer.

The following selection from last month's unfortunates should be inspected:—

- PARLO. E.5633.—*My Carmenita* (V.) (Spanish one-step) and *Chinese Moon* (V.) (Ronnie Munro and his Dance Orchestra).
 PARLO. E.10492, 12in.—*Myrtle Bloom Waltz, Parts I. and II.* (Marek Weber and his Famous Orchestra).
 PARLO. E.5631.—*T.N.T. and That Certain Feeling* (V.) (Vincent Lopez and his Casa Lopez Orchestra).
 VOC. X.9885.—*At Peace with the World* (V.) (waltz) and *Her Beaux are only Rainbows* (V.) (The Riverside Dance Band).
 H.M.V. B.5100.—*The Day that I met you and Helloa Aloha, how are you* (Savoy Orpheans).
 H.M.V. C.1278.—*Over the Waves* (waltz) and *Danube Waves* (International Concert Orchestra).
 H.M.V. B.5104.—*The Roses remind me of you and Mary Lou* (Savoy Orpheans).
 BRUN. 3170.—*Reaching for the Moon* (V.) and *Chérie I love you* (V.) (Ben Bernie and his Hotel Roosevelt Orchestra).
 BRUN. 3148.—*Honeybunch* (V.) and *Adorable* (V.) (Vincent Lopez and his Casa Lopez Orchestra).
 ACO. G.16055.—*That Certain Feeling* and *When do we dance* (Harry Bidgood's Orchestra).
 IMP. 1623.—*The Merry Widow* (waltz) and *Victor Herbert Medley* (waltz) (Adrian Schubert's Salon Orchestra).
 IMP. 1627.—*So is your old lady* (V.) and *What good is "Good morning"?* (Teddy Brown and his Café de Paris Band).

All the above are 10in. records except those noted as being of the bigger size; likewise all are fox-trots unless otherwise described.



NEW-POOR RECORDS

Machine used, Peridulce cabinet; sound-box, Peridulce; needles, Euphonic.

ACO.—I really must mention generally the records of the Houston sisters, who sing popular music as duets in a charming way; now that the splendid electrical recording of the Vocalion Company endows every shade of the voice with microphonic clarity those who care for popular music should get one of these records each month. There is no need to mention any special number, all are good and you may safely choose the song you fancy. Please forgive me for mentioning one 3s. dance record (Vocalion); it is only for those who have gramophones capable of reproducing bass tone, and even if the record cost 5s. instead of 3s. I am sure owners of such machines would thank me for introducing Don Parker's band to them, *Adorable*. The best of the 2s. 6d. Aco Jazz records is *Roamer*. A good UNCOMMON RECORD, showing

the tenor banjo on one side and the mandoline on the other, is *Preludio* (2s. 6d.).

BELTONA.—May Huxley now certifies herself to be a great new soprano, for she records as well electrically as she did by the old process and the microphonic magnification of detail shows both voice and method to even greater advantage than has been heard before; *O luce di quest' anima* (4s. 6d.). A theatrical song that exactly suits the singer is *Waltz Song* (Tom Jones, 2s. 6d.); the tone is very big and brilliant yet entirely free from blast, a veritable triumph for the new recording, as compared with the old. ORCHESTRAL, *Minuet and Serenade*. CHILDREN'S RECORDS, *Forge in the Forest* and *Chinese Bell Galop*. A smart toned Jazz, *Hello! Aloha*. SCOTS NUMBER, *The Gaberlunzie's Wallet*, violin and piano, two discs.

HOMOCHORD.—There are none of the glorious PIANOFORTE recordings of this make this month, so I mention an old one, *Minuet in G* (Paderewski), 4s. Some more of the delicate MILITARY BAND records in a little less delicate mood: *The Algerian Song* (2s. 6d.), *Slavonic Rhapsody* (Friedman, 4s.), and *Tannhäuser* (4s.). ORGAN, *Liebestraume* (2s. 6d.) and *Question and Answer* (4s.).

IMPERIAL.—Two pretty waltzes by SALON ORCHESTRA, *Sleepy Head* (2s.); Teddy Brown's Café de Paris XYLOPHONE DANCE BAND still remains an unique one, and is exclusively recorded on this make. The recording of the xylophone part has enormously improved in recent numbers without diminishing the vigour of the other instruments, *Chinese Moon* and *Only You*, 2s. each.

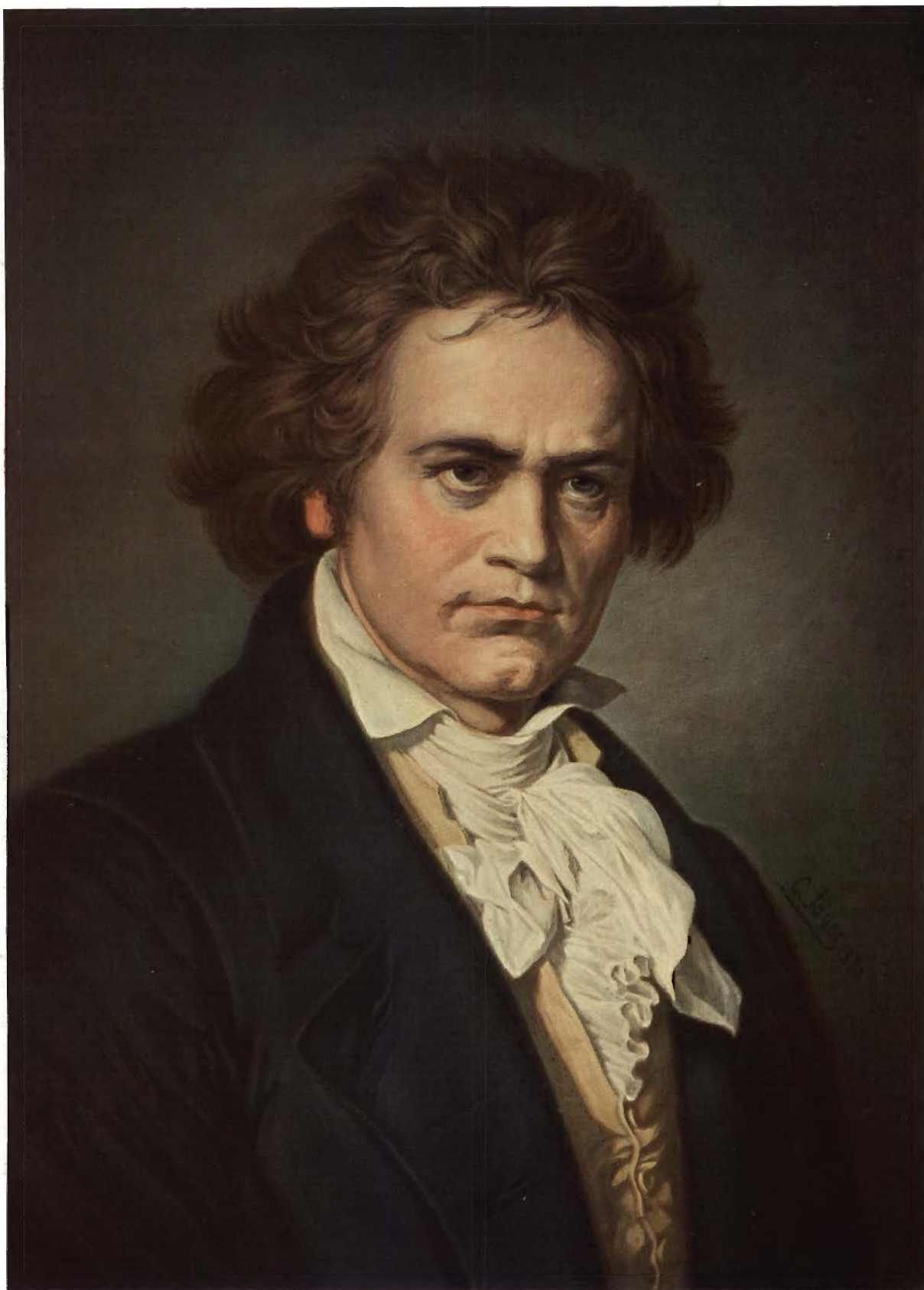
PARLOPHONE.—I think the pick of these is the beautiful *Tales of Hoffmann* music played by the Edith Lorand ORCHESTRA (4s. 6d.). Emmy Bettendorf, SOPRANO, has perhaps her most successful record in Wagner's exquisite little song study, *Traume* (*Dreams*) and Massenet's *Elegie* (4s. 6d.). A VIOLIN CONCERTO, with orchestra, is a rare thing in low-priced records; owing to the good orchestral recording always found on the Parlophone list Mozart's *Fifth Concerto in A* (4s. 6d.) is a number for every high-class collection. Vincent Lopez is in the very best of his old form again in *That certain feeling* (2s. 6d.) in which he plays the piano part himself. Ronnie Munro still leads all others in Jazz in *Honey Bunch*, *Chinese Moon*, and *Lonesome*, 2s. 6d. each. ORCHESTRAL WALTZ, *Love Me*, played by Edith Lorand (2s. 6d.).

REGAL.—Ernest Pike, TENOR, is recorded just as perfectly under new conditions as ever before (the whole series of his records can be bought from list without fear), *To Mary* (2s. 6d.). VIOLIN and MUSTEL ORGAN. Quite the best record of this group is the *Meditation from Thaïs*.

VELVET FACE AND WINNER.—A new departure on this list is a series of MUSTEL ORGAN solos; *The Holy City* (2s. 6d.) will be useful for Christmas and *Solveig's Song* (2s. 6d.) is a change of style. PIANOFORTE SOLOS by Granados are rarely recorded; I think they are very fine compositions indeed, neither old-fashioned nor ugly-modern, and Anderson Tyrer does them full justice in light recordings, *Vasacongada* (4s.). ITALIAN TENOR, Nicola Fusati gives us two celebrity records on one disc at a New-Poor price, the sad and highly dramatic *Morte d'Otello* (Verdi) and *Addio alla Madre* from *Cavalleria Rusticana* (4s.). 'CELLO, *Chanson Grecque* (2s. 6d.).

ZONOPHONE.—A *Miniature Concert* (4s.) is an exceedingly entertaining record of the popular class, an entirely new departure and apparently recorded on the other side of the "Herring Pond"; it is quite certain to have such success as will cause it to be imitated in this country. It can hardly be improved upon and everyone should have it. A magnificent UNCOMMON RECORD, *Shining Moon* (2s. 6d.), played by a Balalaika Orchestra.

ULTIMATE SELECTION.—LIGHT SOPRANO: 12in., *O luce di quest' anima* (BELTONA). SOPRANO: 12in., *Traume* (PARLO.); 10in., *Waltz Song* (BELTONA). These three records represent the best of the three leading classes of music a soprano can sing. ITALIAN TENOR: *Addio alla Madre* (V.F.). ENGLISH TENOR: *To Mary* (REGAL). PIANOFORTE: heavy recording, *Minuet in G* (HOMO.); light recording, *Vasacongada* (V.F.). VIOLIN AND ORCHESTRA: *Concerto in A* (PARLO.). 'CELLO: *Chanson Grecque* (V.F.). ORCHESTRAL: 12in., *Tales of Hoffman* (PARLO.); 10in., *Minuet and Serenade* (BELTONA). MILITARY BAND: 10in., *Algerian Song*; 12in., *Tannhäuser* (HOMO.). CHILDREN'S NUMBER: *Forge in the Forest* (BELTONA). SCOTS NUMBER: *The Gaberlunzie's Wallet* (BELTONA). POPULAR RECORD: *A Miniature Concert* (ZONO.). UNCOMMON RECORDS: *Preludio* (ACO.); *Shining Moon* (ZONO.). XYLOPHONE JAZZ: *Only You* (IMPERIAL). JAZZ WITH PIANO: *That Certain Feeling* (PARLO.). JAZZ: *Lonesome* (PARLO.). WALTZ: *Love Me* (PARLO.). H. T. B.



Ludwig van Beethoven
W. J.